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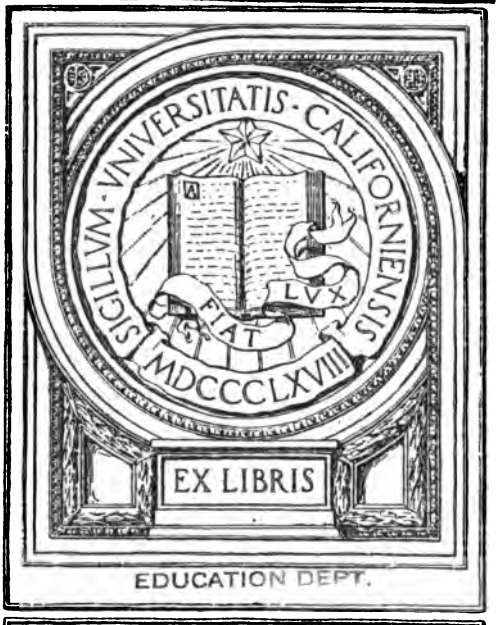

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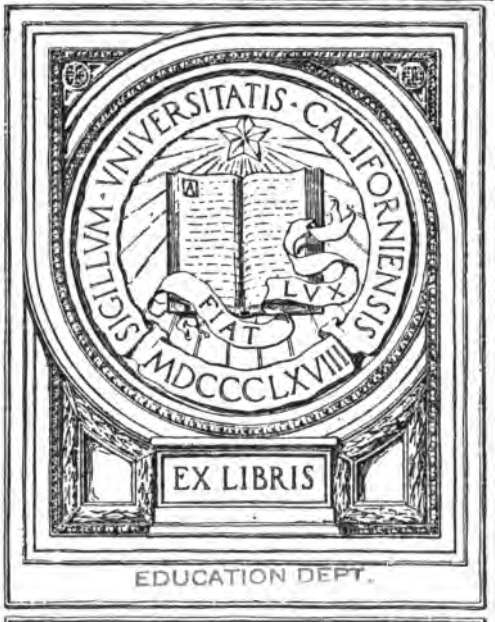

EDUCATION DEPT.

METHOD AND METHODS IN THE TEACHING OF ENGLISH

BY

ISRAEL EDWIN GOLDWASSER

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To my Mother

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PREFACE

To affect the various motives that may prompt an author to add one more to the many books on methods of teaching that are now available, there seem to be two very good reasons why a new text on the teaching of English may be deemed unnecessary. In the first place, there are a number of excellent discussions of the general phases of the subject and of special branches, which are sound in principle and scholarly in analysis of the material. Secondly, in these days when so much is said in favor of allowing the initiative of the teacher to find full expression, any book which prescribes definite methods of teaching may be said to set itself against the trend of modern theory.

Despite these considerations, however, I have long felt that there is a definite need for the kind of treatment of the subjects connected with the teaching of English in the elementary schools that I have given in this book. There is a real need of specific suggestions as to a rational mode of approaching and developing the work in English. Teachers are everywhere asking for directions which will give them not so much a model for direct imitation as a basis for intelligent self-criticism. This book aims to present a consistent method of work in all the branches of elementary English. While drawing freely from the various accepted texts, and adopting without hesitation many valuable suggestions from teachers and writers in all grades of the work, it claims consideration for this original feature: It aims to separate the teaching of technique from the teaching for appreciation and self-expression, and it seeks to found its methods upon a definite psychology of the learning process.

No attempt has been made to exhaust every part of the subject or to be so definite as to make original thought on the part of the teacher unnecessary. The purpose of this book is to stimulate

and to direct the effort of the teacher, and to lessen her work only by making unsuccessful experimentation unnecessary.

Thanks are due to Messrs. Houghton, Mifflin & Co., for permission to use extracts from the letters of Oliver Wendell Holmes, and to Messrs. Harper & Brothers for the right to publish parts of letters by James Russell Lowell. Much of the compilation of devices in Chapters III, and IV, and of the models used in Composition was done by Miss Rose A. McManus, formerly my assistant, whose help merits cordial appreciation. My thanks are also due to Dr. John H. Haaren, Associate City Superintendent of Schools, New York, for valuable suggestions.

To the hundreds of teachers whose work both in the class-room and in various texts has been the inspiration for all that is valuable in this book, I submit the result of a labor no less truly theirs than my own.

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THE TEACHING OF ENGLISH

CHAPTER I

READING — GENERAL CONSIDERATIONS

TEACHERS welcome specific suggestions. But any attempt to establish, on the basis of detailed injunctions, a general mode of procedure in the teaching of a subject, usually results in confusion. Accordingly, it may be of value in our exposition of methods in the teaching of reading in the elementary schools, to lay down a few general principles.

Educationally, we are in a transitional stage. The sudden and bewildering changes effected in our course of study, the quick shifting from one system to another, the glad welcome given to all new schemes — all these are evidences of a state of unrest. This extends not only to questions of organization and problems of the curriculum, but to details of method as well. While such a condition is indicative of progress, it is fatal to the teacher who cannot see the goal toward which all these changes are tending.

In the teaching of reading, this is peculiarly true. Educational reform is usually the reflex of some larger movement in the world at large. In America, the problem of assimilating the varied nationalities entering in ever increasing numbers has shaped political, economic, and educational affairs for the last quarter century. In our large cities the teaching of English, for example, is no longer the teaching of the mother-tongue. It is often the teaching of a foreign language, and the problem is the difficult one of giving perfect familiarity with a language, practice in which is for the first few years at all events confined to the school.

While this factor has made the teaching of reading a matter of increasing difficulty in our urban schools, it does not account for the complete change that has taken place in our method of teaching. Hundreds of years ago, book knowledge was completely removed from every day life. Restricted, as it frequently was, to the members of the upper classes, it did not give to them any material which could be used in the larger life outside of the church or the university. This separation between real life and the knowledge to be gained from books has remained a characteristic of so-called education through the centuries. The distinctive mark of the learned man was not his ability to handle men and affairs, nor his power to judge of events, for the content of his learning was set utterly apart from the real life of the times. The mere clerk was the educated man; the man who could read and write, and who knew the insides of books. Knowledge of the technique of reading and writing was sufficient to stamp the learned man. And this idea permeated so completely the thought of the man as to shape the methods of teaching.

The processes of reading and writing may be reduced to a series of associations repeated so frequently as to become marginated and relegated to the lower centers, through which they are performed as habits of technique. With Quintilian, and later, during the period of the Schoolmen and the types of education dominated by the narrow humanism, we find that reading and writing were taught purely along the lines of the mastery of a technique. In reading, the letters and shapes and their sounds were first taught. Then these were combined into syllables, syllables into words, words into phrases, and, finally, sentences were formed and read. Constant repetition led to the formation of habits.

The content value of the words and phrases was a matter of no consequence since the end that was sought was the ability to form instantaneous associations between the written or

printed symbol and the articulated correlative. So in writing, the letters were first learned individually by mechanical process, such as the tracing of Quintilian, and when the pupil became familiar with their form, the same synthetic process was gone through which characterized the manner of learning to read.

Nor are we to think that this ruling principle of method ceased to control when the period of the Schoolmen and of the Humanists came to an end. Wherever, in any system of education, the mere ability to read is considered the desirable end, a synthetic, formal method of teaching is a logical result. The Ward method, at one time so popular in New York schools, the *a-b-ab* method of the primers of twenty and thirty years ago, the Word method, the "Look and Say" method, in fact, any method which starts with words chosen solely because of their value as furnishing phonic elements that can be used in forming compounds, is but a relic of the educational ideal which sought to attain power in the technique of reading.

With the Renascence came a different conception of the meaning of a liberal education. Books came to be looked upon, not as examples of formal excellence, but, rather, as the repository of the pictures of life, of discussions of men and events, valued for their influence upon life and character. Although the impetus to this newer idea of the value of books came from the Renascence of the 14th and 15th centuries, it did not exert its full force until several centuries later. In fact, Montaigne and Milton were looked upon as innovators when they merely revived the Renascence ideal. This broader conception of the value of books was beginning to spread through the 17th and 18th centuries, but it was only in the 19th century, when a new aim was set up for the entire educational process, that the idea came to affect methods of teaching.

The Herbartian aim of character with its accompanying doctrine of concentration, placing history and literature at the center of the course of study, is probably the direct cause of the

new methods followed in the teaching of reading. By itself, it must be acknowledged, the Herbartian aim is not enough; but when it was joined to the better insight into child psychology afforded by the teaching of Froebel, it gave rise to sane, rational, psychological method. Education is no longer to be measured by ability to read or to write. Books are no longer the whetstones on which to sharpen one's instruments of technique. We now feel that the educated man is he who understands the life around him, reacts upon it in a live way, thus securing his own highest development through the fullest cooperation with his fellow-men. And books are of value because they give us the record of earlier attempts made by men to secure this development, and because they widen our experiences vicariously.

Moreover, a better knowledge of the psychology of the child has brought us to realize that interest is the key which opens the floodgates of activity, and gives a maximum return for energy expended. Not the ability to read and write, but the power to get from the content of books an experience which will enable man effectively to meet the conditions of his environment, is now considered the end of intellectual education. In our methods of teaching we are seeking to crystallize this broader idea. The first task in teaching is to become assured of the interest of the child. The first avenue of approach is through an interesting content. The goal toward which all our efforts are directed is the power to render automatic or to reduce to the margin of consciousness all the adjustments and coordinations implied in the acts of reading and writing, so that the higher consciousness may be left free to bring itself into completer and fuller relations with the life that is hidden in the printed page.

Summary.—To rationalize our methods, we must lay down certain general principles. Methods without such principles constitute not a method but merely a collection of devices. In the teaching of English, we must shape our procedure in conformity with existing conditions. (1) In our large cities, English is to-day a foreign

tongue. (2) Reading is no longer valued, (*a*) as the power to call off words or (*b*) as the ability to explain isolated meanings, but rather (*c*) as the broadening of experience by means of the thought communicated through the printed page. This change has come from the newer conception of a liberal education. Our knowledge of the processes of learning, moreover, shows us (1) how we can make an interesting content afford a motive for acquiring mastery over the form; (2) how we can reduce technique in reading to the plane of habit; and (3) how we can free the higher consciousness so that the reading self may become identified with the self that is expressed through the printed page.

CHAPTER II

PRIMARY READING

THE limited experience of the children is the most discouraging condition confronting the teacher of primary reading. Here and there, with an exceptional teacher, or where the physical conditions are favorable, it is possible to supply an experience which later can be utilized as the content in the first steps of reading; but it is unsafe to base a method completely on the personality of the teacher or the accident of a favorable physical environment. Any method, though it be never so perfect, is but the carefully adjusted machinery, the motive power for which is the gifted teacher. Many methods are rightly condemned as impracticable because, in order to assure success, they require unusual ability on the part of the teacher. The first problem, therefore, must be to give to the children an interesting content which may be used as the motive for the mastery of form.

If we are to avoid waste, it is necessary at this point to refer to some fundamental laws of mental action. It is a characteristic of our educational movements that most changes take the form of an extreme reaction from that which has gone before. The intense and narrow formalism which was characteristic of earlier methods in reading, has given way to an emphasis upon content which in many cases has neglected entirely the necessity of a large amount of formal drill. It has been held that if we will but present a subject matter of deep and abiding interest to the children, it will make formal drill unnecessary. Probably the most consistent exposition of this theory is the so-called

"Newark" method, or as we may call it, "the method of cumulative repetition."

No habit can be economically formed unless its component parts have at some time been focalized in consciousness; and, furthermore, no habit can be rendered truly automatic unless there has been a large amount of repetition, and, with this, drill. If we are to teach reading, and if we are to make the power to read an automatic coordination and adjustment, we must, at some time or other, make the formal side of reading occupy the focus of consciousness, and we must give due attention to pure drill and mere repetition. But our method must differ from the senseless drill of earlier generations in one important particular. The motive must come from a desire within the child aroused by a strong interest in some content which he judges, more or less consciously, to be of value to him in his attempt at self-realization and self-expression. If the ordinary environment of the child were the world of Nature, if classes were held in the fields so that the children could gain approximately the same kind of experiences, the desire to give expression to these experiences could be made the starting point of a vital method. Unfortunately, these ideal surroundings cannot be realized in the classroom. True, the conditions for them may be created by a live teacher — a small brood of chickens may be kept in the classroom, observed by the children for a week or more; a pet canary or a tame rabbit may be fed and tended by the children; beans or peas may be planted in the window boxes; — and on the basis of these experiences children may be led into conversation which will form the ground work for the first work in reading. Such a method has been followed with success by teachers in many schools.

But while such experiences may be furnished to the children, there is still an element of doubt as to whether we are interesting all. And, moreover, a practical difficulty arises in that the words which may be natural as the expression of the life the

children are observing are not the words most desirable as furnishing the elements from which the study of phonics is to proceed. Here, as in every other subject of the course of study, our difficulty arises in the difference between the logical and the psychological factors entering into our teaching. From the psychological point of view, we should aim to use only such words and sentences and ideas as grow out of the ordinary, interesting experiences of the child. From the logical point of view, we should be careful that those elements upon which the attention is first concentrated should be simple, and should contain within themselves parts of greatest value for the later orderly and systematic development of the subject.

It cannot be claimed that the stories which form the basis of the cumulative-repetition method are such as are naturally expressive of the experiences of children. As a matter of fact, no story presented in a completed form can ever be totally expressive of such experiences. English work, to represent the daily life of the pupils, should be based upon the objects they see, the things they do, and the little adventures they meet with when they are together as a class.

It was, probably, a realization of the difficulty of affording a varied experience to the children under the limitations of urban conditions, that led the originator of the "Newark" method to substitute, for the concrete happenings of life and a content based upon them, rather the common child interests, and stories expressive of them. Possibly because there is a pleasure afforded by the recognition of the familiar, children seem to yearn for a retelling of old stories. That which is entirely new requires greater expenditure of nerve energy, and is, therefore, accompanied with a feeling of strained effort; while to listen to stories already familiar in a general way is easy and calls forth spontaneous attention. This is pleasurable since the self-activity is directed entirely toward the object which occupies the focus of consciousness.

Moreover, an instinctive liking for regular rhythm is characteristic of the child-mind. The crooning which lulls a child to sleep soon becomes a regularly measured cadence. The child's street cries are repeated in a regular rhythmic accent. It is even probable that the first steps in the use of number genetically were determined by the rhymthic sense.

These two characteristics of the child-mind may, for our present purposes, be considered practically universal — that is, the tendency to reduce all repeated expressions to a rhythmic cadence, and, secondly, the feeling of pleasure derived from listening to the repetition of familiar stories. It is upon these two common tendencies of child-nature that the method of cumulative repetition is based.

Of course, it would be an altogether ideal condition if it were possible to combine with these a content closely related to the experiences of children. Such a combination is not impossible, but it would call for too great power of original creation on the part of the teacher. The manuals for teachers and the primers published in connection with these methods, give a complete exposition of all the steps that are to be taken. It may be well, however, to sound a note of warning. If the story, *e.g.*, "The Little Red Hen," is presented without adequate preparation, the work may become just as formal as the most objectionable of the synthetic methods. The teacher should first make every possible effort to awaken the keen interest of the children. Pictures should be shown, and stories of the animals, independent of the stories to be used in the English work, should be told. Again it must be remembered that while it is necessary for the purposes of the method to have the children familiar with the exact words of the story, memorizing should not be made a set exercise. Because of the interest of the children in the repetition of a story with which they are already familiar, they may feel encouraged to tell and retell the story. In this way, the exact language

becomes fixed as a by-product of their interest in the telling of the story itself.

One of the most valuable features of the method is the demand it creates for group work. The division of a class into sections, and the practical disregard of two sections while instruction is carried on with the third, makes it necessary for the teacher to provide exercises which will be educative, and yet not too taxing, which will call for accurate work and yet will not require direct and continual supervision. To take a class immediately upon entering a school, to carry on this story work, and then to throw two-thirds of the class upon its resources, invariably leads to disorder, dissipated attention, or wasted energy on the part of the teacher. It will be found of great value to spend the first two or even three weeks of the term on exercises later to be used by the children in their unsupervised seat work. These will include matching of colors, splint work in number, arrangement of squares, simple freecutting, interlacing, etc. When the class has become reasonably proficient, the teacher will find that while she is devoting her attention directly to one group, she will be able to leave the other two groups to themselves, assured that they will know what to do, and that there will be a minimum of waste.

In the presentation of the sight words drawn from the text of the story, every device which will secure concentration upon the form, and which will tend to give ready recall and rapid association between the recognition of the visual symbol and the right utterance and articulation of the word, should be employed. It is not our purpose to go into this method in detail. A full exposition may be found in the manuals and primers of the various systems.

The most important points are the presentation of the story as a unit, the analysis of the story into its parts, and the synthesis of these parts by the children. Accordingly, when the teacher has exhausted the stories which contain the element of

cumulative repetition and rhythmic sense-appeal, it is still necessary to select complete stories. These must be short, interesting, adapted to the powers of the children, and capable of division into unit incidents or episodes. The method to be followed in the first presentation of these stories will vary. Frequently, it is good to take, in a lower grade, as a story told by the teacher and retold by the children, one that in a later grade will be presented to the children in printed form for their reading. Their familiarity with the idea of the story will tend to give them the interest in it, and, furthermore, will help to keep the story a unit though the reading of it may be scattered over a number of lessons. Again, the story may be presented orally in the two or three lessons preceding that in which it is taken up in the class. In the higher grades, it may be found possible to have it read by the children at home, and then to have discussion in the classroom, clearing up difficulties. If the choice has been good, this presentation will insure the interest that is necessary for the fullest exercise of the self-activity of the pupils.

The children must give expression to the ideas which have been aroused by the first presentation of the story, and must, by their method of reading, show their appreciation of the thought. Accordingly, it is indispensable that the teacher, after having presented the words, taught their pronunciation, and explained or developed their meaning, return to the content of the story so that the children have their attention directed to that which should be the fountainhead of all their activity —an interest in the content of the story itself. How this process works out in the reading lesson of the higher grades will be shown later.

Summary.—An interesting content must be secured to supply motive for the mastery of form, but the habits involved in the reading process must be specifically focused upon. We cannot get varied personal experiences in the ordinary environment of the child.

Therefore, we use stories relying upon two interests: (1) Interest in the familiar. The stories are presented orally before they are taken up in the book. (2) The love of rhythmic cadence. Stories involving cumulative repetition have been found most suitable.

The sequence of the episodes of the stories must be made familiar to the child. The parts are taken up singly and are read practically from memory. Words are isolated, recombined into new settings, and later made the basis for phonetic study.

CHAPTER III

PRIMARY READING — PHONICS

Up to the present point, we have been treating the subject as if the children were continually to be under direction in the process of reading, and as if the only aim of reading were to arrive at an appreciation of the content of stories, themselves of vital interest to the children. After all, however, an equally important aim of the teaching of reading is to make the children independent in their attack upon the difficulties of the printed page, and efficient in extracting the pith of the thought from the contents of a book. And it is to this training toward independence in reading that we must now direct our attention.

It is unnecessary to enter into any discussion of the difficulties presented in English reading. The number of symbols which go to form the words in the language is much less than the total number of sounds found in our words. Moreover, certain combinations of letters instead of having a fixed pronunciation, correspond to as many as four and even five different sounds. The form of a word, therefore, is not the key to the pronunciation. If it were, it would be an extremely easy matter to make the child entirely independent in his reading. Still, while there are all these difficulties, they serve only to make more serious the problem of the teacher, for, in any event, the result must be the same. The children must be given power to approach a new text and to read it with confidence, fluency, and correctness. This power cannot be developed from the inner consciousness of the child. It is an automatic reaction which will follow upon much practice initiated by imitation.

In many methods, it seems to be felt that independence stands unalterably opposed to assistance from the teacher, and that

every device may legitimately be resorted to if only the direct setting of a model for pronunciation, by the teacher, be avoided. To this end, devices of many sorts have been adopted. Elaborate systems of diacritical marks are used and learned by the pupils so that new words need only be presented in this arbitrary system of markings to enable the children to pronounce the words. As a matter of fact, however, this is not independence in reading. In the beginning, the teacher was compelled to present these marks, explain their meaning, give the sound of the vowel or the consonant indicated by the mark in question, have the children imitate this sound and associate it with the particular mark taught, and then make this association automatic by almost endless drill. When, finally, the pupil has mastered the system of marking, he applies this automatic association in the pronunciation of new words. In reality, he is not independent, for he is relying at every turn upon an artificial system of symbols, the interpretation of which was made clear to him only after much drill. Even when the pupil is reading a word diacritically marked, the teacher, though actually silent, is really dictating the pronunciation of that word to him, and giving him a direct model for imitation. For the diacritical marks are just as much a dictation to the child, on the basis of his past experience with their interpretation and meaning, as would be the utterance of the word by the teacher. If our books were so printed as to retain the diacritical marks, if every word appeared with the symbols necessary to indicate its right sound, then the use of such symbols might be defensible; but the confessed purpose even of the ardent supporters of this method is to do away with the marking as soon as may be practicable. May it not, therefore, rightly be asked, "If the purpose is to dispense with the marks eventually, why should they be taught at all, especially if the same results can be achieved without the use of markings?"

What substitute have we then to offer for the teaching of

diacritical marks? In the so-called "content-to-form" methods, a mode of procedure like the following is adopted. From the unit of the story and the smaller unit of an independent episode or incident, the teacher selects a number of sight words. These are associated with the object they represent, and with their significance in the story already known to the children. The children see the symbol, hear the sound, know the object, and feel its place in the story. The fixing of the word and the rendering automatic of its recognition by the child, call for the greatest ingenuity on the part of the teacher. In general, we may say that the principle of multiple-sense teaching will be found most helpful, and that with greater emphasis on motor and articulatory expression, the desired end will more readily be achieved.

A large picture of a horse may be mounted on a chart under which might be written these sentences:

See my horse.
It is a large horse.
My horse has four feet.

The children could then be given envelopes containing cut-out words. They spread the cards on the desk and rearrange the cards so as to reproduce the three sentences on the chart. Other exercises of a similar sort could be used.

When fifty or more words are completely known at sight, these methods call for the work in phonics which is the first step toward making the children independent. All phonic elements are studied analytically from sight words previously learned. In the selection of the first word, the teacher is asked to bear in mind that the sounds first taught are to be "those most easily formed, those most readily prolonged, and, finally, those most useful in the formation of new words." At this point, one of two methods is usually followed. The teacher may take up a single word and analyze its sounds; then, in another period, take up another word, similarly analyzing, and, finally,

proceed to a combination, where possible, of the parts learned from the two words. This method is explained in the following excerpt from "Outlines of Phonic Lessons" by Miss McClosky:

"The teacher writes the word 'man' on the blackboard and has the children name it. She asks the class to listen sharply while she says the word slowly. The teacher pronounces the word slowly and more slowly until she has separated the word into *m-an*. The pupils are then asked if they can say it as the teacher did. Volunteers are allowed to try, and when several have succeeded, the teacher asks who can give the first part, *m*, alone; the second part, *an*. The next step is to associate the sounds they have heard and made with the letters which represent these sounds. The teacher takes a piece of stiff paper or cardboard and covers *an*, telling the pupils that she is showing the part that tells them to make the first sound *m*. Then she covers the letter *m* and the children make the second sound, *an*. Beginning with the best in the group, each child then sounds *m-an* and pronounces the word. If this is correctly done on the first trial, the pupil returns to his seat. If a mistake is made, the pupil waits to try again after the others have succeeded. It is important that each pupil should sound the word correctly. No concert work should be allowed. The words are not divided on the blackboard. The temporary divisions are made by covering part of the word to concentrate attention upon the other part."

In a similar way a new word, like *rat* for example, is taken up, and from these two, *ran*, *mat*, *at*, and *am* may be taught. Then the number of phonic words is increased as the children show more and more facility in analyzing and combining. Hand in hand with this goes instruction in writing, the children merely copying the forms of the entire words as they recall them; and so, in one or two weeks, after this work has been begun, the children are able to write words which they form themselves.

It is to be noted that in this method the word as a written or

printed symbol is always presented to the children as a unit, that the analysis is purely mental, and that where the elements are isolated, they appear not as parts of words but on separate phonic charts. In the first part of the process, the complete word is the first utterance. In the second, the complete word is the last utterance. That is, in forming the new word *ran*, the children say *r-an, ran*. By using the single sounds, *m, r, t, f, w, h, b, p, l, s, k*, and the group sounds, *an, at, ail, ire, ill, orn, at, ig, ay, oon, ing* — in other words, by using twenty-two phonic elements, this method gives to the children the power to read 151 phonic words.

A second method may be described as follows:

A series of words like *man, ran, can, fan, pan*, may be sounded by the teacher and written on the board in a single column. The teacher pronounces the words over and over again, pointing to each word as she pronounces it. She then calls upon the children to tell what sound they notice is the same in all the words. All guessing is discouraged, and if the children do not succeed at first, the teacher goes over the list again and again, each time accenting the group-sound, *an*, as separate from its initial consonant.

When a child has identified and recognized the common sound, the teacher asks the children to watch as she writes the words once more on the board. She then reproduces the list of words, this time, however, writing the word very large and making a little wider space between the initial consonant and the final group-sound, without, however, disturbing the integrity of the word. She calls upon a bright child to find some part of the word which is seen to be common to all the words. A circle is placed around the group-sound, usually with colored chalk. The teacher asks once more for the sound that is common to the words, and tells the children that the part of the word enclosed in the circle is represented by the sound which they have recognized as being common to all the words.

In a similar way, at a succeeding lesson, the sound *at* may be isolated, identified, recognized, and associated with its symbol. A return is then made to the word *man*, and by the method of separation already described, the sound *m* is isolated. From this point on, the combination proceeds as it does in all purely phonic methods. The essential point of difference is that the initial sound is presented not as the result of an articulatory separation by the teacher, but as the result of a process of comparison and discrimination on part of the children.

An analysis of the principles followed by the authors of a typical phonic system of reading may help to a better understanding of how interest in content may be maintained while a scientific development of words on the basis of phonic elements is carried on in the first year. The following quotations from the preface[1] will make clear the theory.

"The purpose of the book is not to gain memorized reading, but to acquire independence through power in phonics."

"Diacritical marks are avoided when possible. They tend to confuse the child, and are not seen in the books which he desires to read."

"There should be a many-sided presentation and a many-sided development. The work should include, therefore, much more than phonics. Phonics lead to word-getting; words lead to thoughts; thoughts to character; and character to service-giving."

"The reading should be accompanied by plays and games and other pleasurable devices. Joy in action is the keynote of the children's rhythmical progress."

"On entering school, the child brings with him a stock of nature facts and thoughts. The reading in this book is based on Finger Plays which embody some of these thoughts; and these Finger Plays are favorites in many kindergartens. This book has, therefore, for its foundation, rhymes which are easily

[1] Finger-Play Reader. D. C. Heath & Co.

learned if not already known; and rhymes of which there is but one version."

"As a Nature Reader, its purpose is not to give information, but to teach the child to express that which he already knows. The purpose of nature-work is, above all, to lead the child into the loving-relations which he should hold with the outside world. The material used is near at hand, for a flower, a sparrow, or a dog is closer to a child than the table at which he sits."

The selection of the phonic elements in a carefully graded series is the first concern of the makers of this book. They next select words which use these elements. The introduction, however, is by means of pictures or the objects themselves, and aims to supply the children with a content the expression of which will be found in the text of the first book. For instance, the first lesson on the bee, together with the pictures with which the book is plentifully supplied, will lead to the expression of the following experiences indicated in the Teacher's Edition.

"1. *The Bee's Work:* Collecting the honey; collecting the pollen which he packs into the pocket shown on the hind leg; kneading the bee-bread for the food of the babies; the home-building made of the wax which exudes from the bee's body; the nursing of the children; and the service to the queen.

2. *The Bee's Character:* The bee is a queen who must preserve her colony, or an industrious worker, or a drone.

3. *The Bee's Appearance:* Four wings, six legs, big eyes, and hairy body.

4. *Man's Industry* in connection with the bee."

The motor-activity of the children is employed by securing correlation between the free, swinging movements in writing, and with various forms of Finger Play exercises.

The method of developing the first sound is indicated in these directions to the teachers.

"Let the children separate the sight word just gained into its phonograms: *bee, b ee.* Now write on the blackboard for phonic practice:

b	ee	s	
b ee	b ee	b ee s	*bee*
b ee hive	b ee hive		*bees*
b ees	bee s		*beehive*

Let the class sound these words together. Help them if necessary. Do not let the class say the words. After each sounding, let volunteers tell the word.

Always supplement written blend by oral blend. For instance, for *b* we should give familiar words by lip-motion, letting the children guess them; as, *b oy, b ite, b ack, b oot, b ill,* etc.

For the phonogram *ee:* s ee, tr ee, fr ee, kn ee, etc.

For the phonogram *s:* boy s, girl s, pin s, needle s, eye s.

For purpose of quick review, square tables and linear tables of the phonic work are prepared.

SQUARE TABLES

ă	ĕ	ĭ	ŏ	ŭ
ab	eb	ib	ob	ub
ac	ec	ic	oc	uc
ad	ed	id	od	ud
af	ef	if	of	uf
ag	eg	ig	og	ug
ack	eck	ick	ock	uck
al	el	il	ol	ul
am	em	im	om	um
an	en	in	on	un
ap	ep	ip	op	up
as	es	is	os	us
at	et	it	ot	ut
av	ev	iv	ov	uv

ă	ĕ	ĭ	ŏ	ŭ
an	en	in	on	un
ang	eng	ing	ong	ung
ank	enk	ink	onk	unk

ā	ē	ī	ō	ū
abe	ebe	ibe	obe	ube
ace	ece	ice	oce	uce
ade	ede	ide	ode	ude
afe	efe	ife	ofe	ufe
age	ege	ige	oge	uge
ake	eke	ike	oke	uke
ale	ele	ile	ole	ule
ame	eme	ime	ome	ume
ane	ene	ine	one	une
ape	epe	ipe	ope	upe
ase	ese	ise	ose	use
ate	ete	ite	ote	ute
ave	eve	ive	ove	uve
are	ere	ire	ore	ure

Linear Tables

br	ber	sp	bl	ble	ou	ow						wh
cr	ker	st	cl	cle	oi	oy						th
dr	der	sc	dl	dle	ai	ay	ey					ch
fr	fer	spr	fl	fle	ea	ee	ie					sh
gr	ger	str	gl	gle	ew	oo						
pr	per	scr	pl	ple	$\overline{ew}$	ū						
tr	ter	sm		tle	er	ir	ur					
	mer	sn	sl	sle	$\overline{ow}$	ō						
	ner		tl	tle	ook	ood	ould					
	ser											
	ver											
	ler											
	her											
all	aw	ight	old	other	any	ind	ful	or	ar	y	w	

In a note, the authors say:

"It is not expected that the children will know the above phonograms perfectly by the end of the term, but they will have a very good general and unconfused idea of them, and will be able to apply them, if the directions have been followed, page by page."

Any system of the class represented by this reader is based upon a logical development of the phonic elements in the language. An attempt is made to secure a content on a level with the children's experiences. The necessary drill is secured through the repetition of words learned, and there results a steady growth in the power of the children to attack the printed page.

Whatever method is followed, in order that there shall be growth in power, every phonic element should be applied to the formation of new words immediately after it has been learned. Indiscriminate concert work should be avoided. In the teaching of reading it should be borne in mind that the aim is not a general average of class excellence but a power inherent in every indi-

vidual to visualize the symbol and give it the right value. Many cases of defective enunciation and articulation have grown up merely because they have become fixed through constant repetition in concert work, without instant correction by the teacher.

In the synthetic part of the phonic work, actual words only should be formed, and wherever possible, each word should be made concrete by a picture, a dramatic representation, or some other device. In presenting phonic elements, the child should never be helped by having the word completely pronounced for him. The aim is to develop independence. The sooner he is made to rely upon his own power of combination, the more readily will he acquire self-reliance in attacking difficulties.

The teacher should never permit the voices of the children to assume a shrill or strained tone. In many primary classes the phonic words are given in a shouting, screaming voice which may injure the vocal cords, and which, undoubtedly, has much to do with the artificial tone children adopt in their reading lessons. As soon as possible the teacher should note individual peculiarities of utterance and give special work to overcome defects.

Too frequently when teachers discover a child unable to enunciate some particular sound correctly, time is wasted by giving him over and over again a model for imitation. Errors in enunciation are due to one or more of three causes. 1. There may be some defect of hearing which prevents the child from getting the right sound of the word. 2. The child may not be concentrating sufficiently upon the exercise, and so may not succeed in getting a clear idea of the sound. 3. There may be some malformation or defect in the parts of the mouth concerned with the enunciation. It will readily be seen that the mere repetition of the sound by the teacher does not tend to overcome the difficulty created by any one of these three causes. If there is a defect in hearing, the child is a fit subject for the

physician's care. If there is a lack of proper concentration, it is because the child does not find sufficient interest in the work; and the cure lies not in repetition but in better motivation. If the fault is with the organs of utterance, the child should be taught the right placing of the parts of the mouth, rather than the mere aural impression of the word. If, by direct observation, children can be led properly to dispose of the tongue, etc., in the utterance of a particular sound, they will correct errors in less time and with less energy than if they were to try to imitate a sound. A mirror for the pupil is better than a model by the teacher.

It will be found, moreover, that deep breathing exercises will frequently cure cases of stammering or stuttering, and that insistence on correct physical posture will give good results in phonics. Frequently, the children will tend to develop a habit of silent lip movement. Rapid recognition is the desired end, and as soon as possible the silent lip movement should be entirely stopped.

A number of devices may be of help in connection with various parts of this work. In order to develop speed in recognition and in utterance of phonic words, this exercise may be used:

A ladder may be drawn, between the rungs of which are written a number of syllables or words containing the vowel upon which the drill is to be had. The children then run up and down the ladder pronouncing the syllables in their turn. A variation of this is to have the syllables written under one another, and to make such a drawing as to make the syllables appear on the steps of a flight of stairs.

It is important that the children shall be made independent as early as possible. The following exercise is suggested:

The teacher writes a phonogram, as *ing*, and asks the children to add some letter or letters to it so as to form a word. "Suppose we write the letter *s* before *ing*, what word would we form?" In making the blend, the children should pronounce the added

letter first, then the phonogram. They should make the combination or the blend with no assistance from the teacher. As many words as possible should be formed, the teacher rejecting those combinations which do not form real words. In this device it will be found valuable to associate all those phonograms which have the same vowel element. For example, when the entire list of *ing* words has been written, a list of the *ig* family, and then that of the *ick*, and that of the *ill* should be formed.

In some of the compound phonograms (compound sounds taught as a unit) it will be necessary to give devices in order to insure correct pronunciation. For example, the *wh* sound originally appeared in words in the English language in the form *hw*. The sound may be taught to children by having them place the lips in position for the *w* and enunciating *h* at the same time; that is to say, pronouncing first the *h* and then the *w*. It will also be necessary to show the effect of the adding of *e* in changing the pronunciation of word phonograms; thus *slid* becomes *slide; not* becomes *note; cut, cute; at, ate; bit, bite; mat, mate;* etc. There should be careful drill on this phase of the work.

An interesting variation in the work will be found if the teacher occasionally in telling a story will here and there give the elements or the sounds of a word instead of the word itself. The child guesses what the word is either from the context or from the motion of the teacher's lips.

In the Johnny story of Mrs. Pollard, an ingenious attempt has been made to associate the single sound with concrete objects. For example, *s* is called the snake sound; *t*, the watch sound; *w*, the lip or wind sound; *th* aspirate, the hissing goose sound; *th* sub-vocal, the sound of the mill wheel; *ow* and *ou*, the hurt or the crying sound.

The sound is introduced through the medium of a story. The child is told about Fannie visiting Frank in the country. Because Frank was a good boy, his father had given him many

pets. Frank was very proud of these, and so he took Fannie to see the chickens, the ducks, etc., and at last brought her to the barn where the old mother-cat made a home for her little kittens. The mother did not want company that morning and when Fannie took one of the little kittens in her arms, the old cat became very cross, curved her back, opened her mouth and said, *f-f-f*. The children will enjoy, first, listening to the story and then reproducing it, and the sound will be impressed upon their minds. The story is continued on succeeding days. For instance, the cow was standing near the fence. When Frank stroked her head, she showed how she liked it by saying, *m-m-m*. In the same way the rest of the story may be told. In addition to the equivalent sounds given above, we may add the following:

The angry dog says, *r-r-r*. When the hot horse-shoe fell into the pail of water it said, *s-s-s*. After the race, Fannie was out of breath and said, *h-h-h*. When the saw cut the log, it said, *n-n-n*. The lazy engine said, *p-p-p*. When the baby tried to talk, it said *b-b-b*. The broken bell said, *l-l-l*. The angry bee said, *z-z-z*. When the cherry pit stuck in Frank's throat, he said, *k-k-k*. When the baby was asleep, mother said, *sh-sh-sh*. When the locomotive had a heavy load to pull, it said, *ch-ch-ch*.

After the sounds are taught and words are formed with them, the children may be encouraged to form as many words as they can think of which rhyme with the type words given by the teacher. This exercise may be given increased value by having children in somewhat higher grades give sentences with the rhyming word that they have just discovered.

"Let us make some lines about colors. You may put in the last word."

When the green grass in the field is cut down,
Then it is hay, and its color is ——.

Gold is yellow, and silver is ——.
What is the color of the stars at night?

When to your father a letter you write,
The ink is black and the paper ——.

Pinks are growing in the garden bed.
Do you think you can tell their color from ——?

Now see if you can tell what letters are left out in these lines:

class	old	blows	pink
gr——	c——	gr——	th——
gl——	g——	cr——	dr——
p——	h——	fl——	l——
town	fall	sing	wife
d——	w——	spr——	str——
cr——	b——	br——	l——
br——	st——	str——	kn——
school	play	name	sheen
sp——	c——	f——	s——
st——	s——	g——	k——
c——	de——	l——	spl——
slate	place	night	kind
f——	l——	f——	m——
h——	f——	fr——	beh——
sk——	gr——	br——	f——
d——	r——	s——	gr——

In order to have the children discriminate properly between words of similar spelling but different pronunciation, have an exercise like the following:

Ask the children to pronounce the words in "ough" like the italicized word in the same sentence or group of sentences.

1. My doughty *cow* was struck fast in a slough near the plough.
2. One or two *cups* of water may cure your hiccoughs.

3. Say "as if" rather than "as *though*." Though is a shortened form of although and should be so used. Knead your dough lightly.

4. The cat sprang *off* the trough with a loud cough.

5. As he went through, he cried, "Shough, shough, *do!*"

6. The horse waded from the *dock* into the lough till his houghs were well under the water.

When the class is ready for word building, these suggestions may be helpful:

1. Lead the children to recognize the fact that the key-word is found in each new word.

2. Give special attention to the initial letter in each case, and train the class to enunciate each sound clearly and distinctly.

3. Have each word spelled by sound and by letter only when it can be grasped as a whole or recognized by sight.

4. Have each word used in a sample sentence.

5. Weave the words built on any key-word into a story, and make a pause at each word of the key-word vocabulary. As each special word is woven into the story, have some child in readiness with the pointer to find the word for the class. If a mistake is made, allow some one to correct the first child and to take his place at the chart. Some devices in this word building are as follows:

Distribute envelopes containing many hektographed phonograms. Match them by placing in a single row all belonging to the same family. Give to each child a small clipping from a newspaper. Assign words to be found such as, *in, that, can.* Have the children draw circles or rectangles around each.

It is of great help to have the children accustomed to phonetic analysis so that they may be led to concentrate attention upon the utterance of sounds.

If there are stories which are familiar to the children and which furnish good material for phonetic analysis, they may be made to serve an excellent purpose; but the literature must not be sacrificed for the purpose of the phonics. The teacher should first get the thought that the poem contains. The following will

charm the children through its rhythm, and from it the children will get their first elements of harmony:

"Hey-diddle-diddle,
The cat and the fiddle,
The cow jumped over the moon.
The little dog laughed
To see such craft,
And the dish ran away with the spoon."

Many of the Mother Goose melodies have admirable combinations for teaching phonetic analysis. For instance, there are the sounds of *o* and *ck* in,

"Hickory, dickory, dock,
The mouse ran up the clock.
The clock struck one,
And down he run,
Hickory, dickory, dock."

and those of *ing* and *ong* in,

"Ding, dong! ding, dong!
I'll sing you a song;
'Tis about a little bird;
He sat upon a tree,
And he sang to me,
And I never spoke a word.

"Ding, dong! ding, dong!
I'll sing you a song;
'Tis about a little mouse;
He looked very cunning,
As I saw him running,
About my father's house."

In "Simple Simon" there are several recurring sounds as well as some good contrasts. "The house that Jack Built" may be

used in different ways, while the children will always find pleasure in the combinations of sounds that are contained in "Henny Penny."

Summary. — Children must be made independent readers, able to master, unassisted, the difficulties of the printed page. Diacritical markings will not give this independence, for the symbols are merely a substitute for the direct help given by the teacher. This power can come only through a study of phonics. The approach may be made (1) analytically: by separating a word into its sounds and identifying the component sounds with their printed symbols; or (2) synthetically: by selecting sounds, associating them with their symbols, and combining them to form words. In the former the process is from thought to word, through analysis to symbols and so to recombination. In the latter, the process is from phonic elements and their symbols through synthesis to words, and so to thoughts. In the recombination or the formation of new words, devices must be employed to secure concentrated attention.

CHAPTER IV

OVERCOMING DEFECTS IN SPEECH

Up to this point we have been discussing the teaching of phonics with reference to the power which we wish to give to the child, of attacking in an independent way difficulties which he encounters when he attempts to pronounce unfamiliar words. In the practical suggestions about to be given, we shall have another aim in view. Ruskin says: "A well-educated gentleman may not know many languages; may not be able to speak any but his own; may have read very few books; but whatever language he knows, he knows precisely; whatever word he pronounces, he pronounces rightly." In addition to giving the power to read new words and the power to pronounce new words correctly, the exercises should aim to give distinct articulation and pure tone.

It is a mistake to imagine that work in phonics should end with the first three years. Primarily, of course, the aim of this study is to lead the pupils to separate words into their component parts, to learn these phonic elements as units, and then to combine these units in the formation of new words, using them, where possible, in pronouncing words never before met by the children. At the end of the third year, all sounds and elements should have been taught, and the children should be ready, with a minimum amount of guidance, successfully to attack any exercise suited to their stage of mental development. But beyond the third year the work in phonics may be used to concentrate the attention of the children upon the correct sounding of words.

One of the rarest accomplishments is the ability to utter English words with their proper values. Even the person of more than ordinary education is slip-shod in his utterance, careless in his articulation, and incorrect in rendering the sound values of vowels. If a clean-cut utterance is to be considered the mark of an educated man, then it should be the aim of the school to direct attention consciously to the realization of this aim. Phonic exercises, therefore, particularly for the purpose of getting exact, yet not too mechanical, utterance, should be a part of the school course.

This work may include three phases. In the first place, the usual trick-sentences may be taught and rapidly repeated by the children, so as to render more flexible the organs of utterance. In the second place, the same end should be realized by having the individual go through, daily, a series of exercises for the strengthening of the muscles which produce the sounds. And thirdly, there may be series of definite exercises formulated for the purpose of curing defects in articulation or enunciation.

In the fifth year, and thereafter in each succeeding term, diacritical marks may be taught in connection with the use of the dictionary. From this time the child becomes an absolutely independent reader, for he now has at his command all the means available to the average person, of learning the pronunciation of new words.

The qualities of good oral reading are: 1. Correct pronunciation — which means giving to the consonants and the vowels those values which are sanctioned by usage, together with the right placing of the accent. This will be found to depend, to a great extent, upon giving right vowel value. 2. Enunciation — which means giving correct value to the consonants. 3. Articulation, or the right joining of syllables to form words. 4. Pitch. 5. Elements connected with the right expression of the content; namely, tone, modulation, pace, and inflection.

Among the common and serious defects in school reading are:

1. Defects in enunciation — due to defect in hearing or to a malformation of the vocal organs. 2. Lack of voice, which may be due to improper physical development or to improper tone production.

In every case it should be the aim of the teacher to ascertain what are the causes of the defects, and to treat them directly. Sometimes the errors are due to a lack of discriminating attention. Here devices must be employed to arouse the attention, and to direct it to the clearest possible, even exaggerated, enunciation of the sounds which the child confuses, until he perceives the points of difference. A game may be used. Two lines are formed and the players arranged in these lines. The leader whispers to the one at the foot of the line an unfamiliar sentence. He, in turn, whispers it to the one above him; and this is kept up until the head of the line has been reached. The child at the head of each line then announces the sentence as he hears it, and that line reproducing the sentence with the smallest number of errors, wins.

Training in accurate listening, however, will not bring about all the results that the teacher desires to achieve. Slight inaccuracies confuse the speech materially. Some of these are:

a. Failure to touch the gum strongly with the point of the tongue for the sound of *t*.

b. Starting the sound of *l* before the muscles are in place.

c. Closing the teeth when producing the sound of *m*.

d. Failure completely to finish the diphthongal consonant *j* (*dzh*).

e. Too little tension in the tongue when *y* is the sound needed.

Drills for muscular flexibility will do much toward overcoming rigidity, and slow, heavy, or drawling articulation, the result being that the children will acquire power to speak clearly, smoothly, and rapidly.

In addition to this formal work, there should be drill on sentences which the children study so that they may be able to

repeat them very rapidly. Examples of these sentences are here given:

Hail! heavenly harmony.
Up the high hill he heaved a huge round stone.
Heaven's first star alike ye see.
Let it wave proudly o'er the good and the brave.
The supply lasts still.
And gleaming and streaming and steaming and beaming.
It is the first step that costs.
The deed was done in broad day.
None now is left to tell the mournful tale.
Take care that you be not deceived, dear friends.
Lie lightly on her, earth! her step was light on thee.
Thou wast struck dumb with amazement.
Can no one be found faithful enough to warn him of his danger?
No one dared do it.
A great deal of disturbance ensued.
He gave him good advice which he did not take.
A dark cloud spread over the heavens.
Had he but heeded the counsel of his friend, he might have been saved.
He came at last too late to be of any service.
The magistrates stood on an elevated platform.

The following exercises are taken from leading books on the correction of speech defects. They are suggestive. Additional exercises may be found in the many technical books on the subject. Those here given are mainly selected from Bell's work.

Exercises for the Tongue, Soft-Palate, Lips, and Lower Jaw

Tongue Exercises (before a looking-glass)

Exercise I

Open the mouth wide, but not too wide (this is meant for all exercises); let the tongue rest quietly, without any pressure, flat on the

bottom of the oral cavity, the point touching but not pressing the front teeth; breathe lightly in and out *through the mouth* (four, six times), not allowing the tongue to move in the least.

Exercise II

Protrude the tongue as far as possible without any pressure and independent of the muscles of the larynx; keep it out for four seconds, then draw it back as far as possible. Keep it back four seconds without closing the mouth. Begin slowly (six times), growing faster by degrees (ten, fifteen times in succession). Protrude the tongue during expiration, draw it back during a deep inspiration through the mouth, the nostrils held closed by thumb and forefinger.

This exercise is to be repeated frequently while he who practices should try to become conscious of the muscles by means of which this is accomplished (for the knowledge of the muscles to be used at all times is the chief requirement). He will find that in drawing back the tongue, its root will contract and thereby push down the larynx; while in protruding the tongue, its root will come forward and the larynx will be drawn up. With this exercise let him combine the raising of the soft-palate, for while (during the production of a tone), the tongue should not form an arch which protrudes into the oral cavity, the soft-palate should not be drawn too far downward, in order to fulfil the first condition of a full, clear tone, viz.: wide fauces and wide oral cavity.

Exercise III

Open the mouth wide, move the tip of the pointed tongue to the corners of the mouth, *alternately* to the right and left (six times), *having the direct intention to strike the corners* (for purposeless work is only a mechanical action and will not lead to success); then, growing faster by degrees (ten, fifteen times in succession). Do not hold the breath during this exercise, but *breathe quietly and regularly through the mouth.*

Exercise IV

Open the mouth wide, touch with the tip of the sharply-pointed tongue the middle of the upper and of the lower lip alternately;

begin slowly, *with the direct intention of letting only the outermost tip, not the entire front part of the tongue*, touch the middle of the lips (six times), then growing faster, (ten, fifteen times).

Exercise V

Open the mouth wide, place the tip of the pointed tongue in one corner of the mouth, proceed with sharply-pointed tongue in dotting fashion along the upper lip to the other corner; then on the under lip to the starting point; repeat the same movement backward to the starting point.

Exercise VI

Open the mouth wide, touch with the tip of the very sharply-pointed tongue the roots of the upper middle incisors, as if to make a dot there, and then, *touching the palate in such dotting fashion* with the tip of the tongue, proceed back as far as possible; then go forward again, always breathing through the mouth (inspiration while the tongue goes back, expiration while it goes forward, six times), both ways.

Exercise VII

Touch, in the same manner, the bottom of the oral cavity, backward and forward.

Exercise VIII

Open the mouth wide, touch with the tip of the sharply-pointed tongue the *middle* of the *upper* lip, then of the lower lip and, without pausing, the right and left corners of the mouth, (ten, twelve times), slowly at first, growing faster by degrees, alternating thus: upper middle, lower middle, right corner, left corner, upper middle, lower middle, left corner, right corner, always with the sharply-pointed tongue.

Exercise IX

Open the mouth wide, touch with the tip of the sharply-pointed tongue the middle of the right side of the upper lip, then that of the left side of the upper lip; first slowly (six times), then faster (six times), without any movement of the lower jaw.

Exercise X

Repeat the same exercise with the lower lip, without movement of the lower jaw.

Exercise XI

Combine these two exercises in the following manner: Begin at the upper right side, proceed to the lower left, thence to the upper left, and then to the lower right, so that this figure ⋈ would be produced; at first slowly (six times), then faster (six times).

Exercise XII

Open the mouth wide; proceed with the tip of the sharply-pointed tongue from the right to the left, brushing the upper lip and passing along the lower lip back to the right without interruption (six times), slowly; then (six times), growing faster by degrees; repeat from the left to the right, in the same manner.

Exercise XIII

Repeat the same exercise along the inner side of the lips. During this exercise touch the lips sharply with the tip of the tongue. Do not open the mouth too wide here.

Exercise XIV

Repeat the same exercise along the outer side of the lips.

Let it be borne in mind that the purpose of these exercises is to sharpen the tongue, and that they should be faithfully performed.

Exercise XV

Protrude the root of the lowered tongue without allowing its tip to pass beyond the front teeth (ten, twelve times).

Exercise XVI

Sing a tone (*ah*), holding it as long as possible, without allowing it to lose its clear character, and at the same time try to make a circling movement with the tip of the tongue; and later, when this exercise has been fully mastered, try to make a horizontal movement

with the tip of the tongue from one side of the mouth to the other, first slowly and then gradually increasing in rapidity.

To hold down the tongue by means of a stick or the handle of a tooth-brush, I do not consider at all beneficial. He who does not learn to move the muscles of the tongue independently, will not derive any aid by forcibly holding the tongue down, or the aid will last only as long as the forcible pressure continues. The only radical cure for the incorrect activity of the muscles of the tongue lies in its perfect control, *and this control can be obtained only by means of the exercises prescribed.*

He who, during the activity of the muscles of the larynx, is able thus to move the tongue, will also be able to keep it in an inactive state.

The Soft-Palate

Exercise XVII

The *exercise for the soft-palate* consists in opening the mouth wide and attempting to raise the soft-palate *without singing.* Here also it would be serviceable if the raising of the palate occurred during deep inspiration through the mouth, the nostrils being closed.

The Lips

Exercise XVIII

The *exercise for the lips* is the following: Attempt to move them *singly;* for instance, draw the under lip downward without allowing the upper lip to move, and *vice versa.* Produce a tone, hold it a while, and make the same movement of the lips. He who has mastered the muscles of the lips singly, can let them rest when they are not to act.

The Lower Jaw

Exercise XIX

Sing and hold a tone, moving the lower jaw (without any pressure upon the larynx) horizontally to right and left, and then describe a slightly circling movement. The object of this is to free the muscles used in chewing.

When a person is inclined to use the larynx incorrectly, or generally to act with incorrect muscular activity, then, as a general thing, all the muscles are strained unnaturally, and thus hinder the free development of the organs.

Some of the sounds that present the greatest difficulty are:

1. The final *g* omitted in *ing*.
2. Dropping final *t* or *d*.
3. Omitting a letter altogether — *r* in girl, in New York.
4. Introducing a letter or syllable wrongly, *e.g.*, *sore* for *saw*, *umberella* for *umbrella*.

Slurring and often transforming the final consonant: —

He sore me — for, *he saw me*.

I'll *dror* a man; *throw* pronounced *trow*.

5. Adding extra *g* or *k* sound, at end of syllable *ing* when followed by word beginning or last element.
6. *v* sounded like *w* and *w* like *v*.
7. *th* sound as in *that, with, weather*.
8. Dropping the final consonants — *comin'* instead of *coming; tol'* instead of *told; an'* instead of *and*.
9. Pronouncing *th* as *d* or *t* — as pronouncing *dem* for *them* or *tree* for *three*.
10. Through, Though, Thought } apt to be confused.
11. Children find special difficulty in pronouncing endings such as: *sts, nd, ing, pt*. For a drill, write the following sentences on blackboard, requiring the children to read them aloud.

She still insists that it rusts the posts.

Don't bend the brand new stand I lend you.

Her singing and ringing laughter deadened the clanging of the bells.

Wrapped in thought, he crept to bed, and soon slept.

Sometimes write lists like the following and require the class to read them quickly:

lists	mists	wrists	fists	thrusts	ghosts		
band	hand	lend	grand	send	find	mind	brand
singing	flinging	flowing	rousing	pudding	rocking		
wrapt	swept	kept					

Insist upon careful enunciation, exact enunciation — no *winders*, no *want ters*, or *saw 'im* — and no unintelligible elision of words, the standing criticism of the English upon the American at large.

The following suggestions are offered:

1. Continue the drill lessons to correct such faults, until the pupils form the habit of avoiding the faults in ordinary speech.
2. Show the proper position and use of the necessary organs of speech involved in the production of the correct sound.
3. Pronounce slowly, enunciate clearly and distinctly. With foreign children sound is of greater importance than form in the beginning.
4. Give special attention to ear-training.
5. Train the pupils to listen carefully to the teacher, to *watch* her speak, and to imitate her. Pupils have varying ability to discriminate between sounds, therefore special drills are necessary.
6. Occasionally give the sounds of the words, and let the children tell the words.
7. Give the special exercises to correct slovenly pronunciation and enunciation apart from the reading lessons.
8. Insist on slow reading, slow pronunciation.
9. Teach the simple phonograms first. Train the children to blend these into words which they know experimentally but which now they are to read. Go slowly. Make the drill thorough.

10. Provide for thorough training of the ear and of the vocal organs. Keep a list of sentences consisting of words containing difficult sounds to be memorized and frequently repeated by the pupil. All speaking and reading should be audible; do not allow mumbling.

Summary.—The first aim in the teaching of phonics is to give the child independence in attacking new words. After the third year, the aim should be specifically the improvement of the technique of speech. The work should embrace (1) ear training; (2) improvement of tone production; (3) training in the accuracy and flexibility of the muscular movements involved in speech.

CHAPTER V

THE READING LESSON

Intermediate Grades

Reference has already been made to the proper conduct of the reading lesson, and to the selection of material which is to form the subject matter of these lessons. In common with every other exercise, the reading lesson should have a definite aim. This may be either the right appreciation of an interesting content, or the mastery of the technique of expression; and since our preceding discussion has been mainly devoted to form, we shall treat the second of these aims first.

The reading of a selection aloud by the pupil is, at present, the most commonly adopted test of right appreciation by the pupil of the meaning of that selection. As will be shown later, other tests of equal, and of even greater, value, may be given. A faulty reading, assuming that we are thinking of something larger than the mere pronunciation or enunciation of the words, may be due to one of two causes. In the first place, the children may not really understand the selection they are reading. It may be beyond their comprehension because it is on a level of thought for the right appreciation of which they are not sufficiently matured. Secondly, it may be that although they possess a somewhat vague, and yet adequate understanding of the feeling of the selection, they lack control of those expressive activities which will enable them to communicate to others their own complete understanding of what they are reading. A child, for example, may know that a certain passage was delivered in an ironical tone, yet he may not know how to express irony by

the tone of his voice. He may know that a certain passage is subdued and somber, and yet he may not know how to give expression to the feeling which dominates the selection.

These things are not the possession of the child by intuition. It is true, that if sufficient models were presented, they might be acquired by imitation. To eliminate waste, however, here as in all methods of technique which are to be rated as habits of automatic reaction, that which is later to occupy a margin of consciousness, must at some time in the formative period, be fixed by concentration within the focus of consciousness That is to say, if we are at a later period to use all the tricks of an elocutionist semi-consciously, while the center of our attention is occupied by an interest in a gripping content, we must at some earlier time have focalized upon these tricks of the elocutionist, making them habitual and automatic.

In the first three years of the course, all this work should be made incidental. A formal lesson in correct expression could not be made interesting to the children during this period. Where we have a monotone in reading, or a case of misplaced emphasis, skilfully directed questions will bring the children naturally to emphasize the right word and give the proper tone and inflection.

Beginning with the fourth year, however, lessons may be devoted to this formal work. The subject matter may be some very short selection, from a part of a story already read in the class, the part to be chosen so that it contains material that will be of value for such a lesson. In higher grades, where it is safe completely to segregate this kind of exercise from the regular reading lesson, formal drills on specially constructed or selected sentences, independent of the reading matter of the grade, may be chosen. Even here, however, this is a dangerous practice and should be only sparingly resorted to.

The direct model for immediate imitation, as presented by the teacher, should be most frequently used; care should be

taken that this model may be a good one. Many pupils may be called upon to read and to re-read the same part until the aim, whether it be clean-cut articulation, the rendering of proper enunciatory values, the use of a certain voice quality, the expression of a certain feeling, such as wonder, surprise, terror, fear, mystery, has been realized by a majority of the pupils. Application should follow, and should consist in the reading of an entirely new selection which, however, illustrates the particular point that has just been taken up.

An interesting and profitable exercise in this connection is the training in giving what may be called word color; that is, uttering a series of adjectives, for example, in such a way that the sound will give an inkling of the meaning; or again, of uttering the same word, preferably a descriptive word, so as to give the expression of different feelings connected with that word. In the fifth year, these lessons may occur as frequently as once in two weeks. Later, one lesson a month may be considered sufficient. It should be remembered that practically unlimited repetition by individual children is almost the only method to be followed.

We now come to the second kind of reading lesson: namely, the lesson for content. The aim should be kept carefully in mind and should dominate every step of the lesson. Even though the unit is a long story, the reading of which may extend over many periods, the lesson itself should be a unit incident or episode within the larger story. Details in the technique of lessons will vary according to the grade taught, selection presented, and so on. For the purposes of this discussion, however, we will assume that we are presenting a prose selection to a fifth year class.

Children may be encouraged to collect in scrap-books, pictures illustrating the story itself. A bulletin board on the walls of the room should contain other material, and wherever possible, pictures should be displayed in the class room so as to make the

story more vivid. The introduction to the lesson should be conversational, and may be based upon some part of the illustrative material gathered by the pupils or displayed in the room, which may be brought to bear upon the particular portion to be read that day. It may be based upon an illustration in the book itself. It may grow out of the title of the story, or the heading given to the particular incident. It may be developed from some relation drawn by the teacher between the life or the personality of the author, and the story or part of the story read; or finally, it may center around a question formulated by the teacher and covering the content of the selection.

This preparatory step should be brief, and should be characterized by snap and vigor. The questions should be definite, terse, clear, well distributed, thought provoking, and should gradually lead toward the explication of the central point of the lesson. The next step should be a silent reading by the pupils, the aim of which is to secure a general notion of the content, as well as to enable the pupils to anticipate the difficulties they are to meet with on the formal side, so that these difficulties may be removed. This will involve telling the pupil the pronunciation of new words, explaining the meaning of difficult words or passages, making allusions clear, or bringing to the level of the children an idea which at first seemed to be beyond them. The teacher should, as far as possible, try to keep the class parallel in silent reading, by asking them to go as far as a certain point in the story, and then to stop until all questions on the text have been met. There should be no long explanations.

Wherever possible, children should answer the questions set by children. The teacher must never lose sight of the fact that the aim of a reading lesson is to have the children read and not to have them talk too much about what they are going to read. For pronunciation, if the child cannot develop the word by comparison with phonic elements already learned,

the teacher or a child may give the pronunciation; or in the higher grades, the children should discover the pronunciation for themselves from the dictionary.

In developing the meaning of new words, the children should be left to discover the meanings for themselves as far as possible, and in the upper grades, should be encouraged to guess at the meaning from the context without recourse to the dictionary. Use should be made in the higher grades of the knowledge of etymological derivatives. Allusions may be made clear in as few words as possible by the teacher, while difficulties in the thought should be cleared up by making the explanation as concrete as possible. A simple dramatization by the teacher will frequently save much verbiage, and will give as clear a notion as it is necessary for the children to possess.

As this part of the lesson proceeds, the teacher should write on the blackboard the words or phrases brought up by the questions of the pupils which she deems of sufficient value to warrant drill, and when the silent reading has been completed, she should run rapidly over the list of words written on the blackboard, two, three, or more times, until the pronunciation has been well fixed, or the meaning well understood. It is, of course, to be understood that in the teacher's own preparation of the lesson, she has selected words and passages which in her opinion warrant explanation because of the difficulties that they present. If any of these are not brought out by the children, the teacher should question on them.

When this second step, the silent reading, has been completed, there should be a return to the content of the lesson by one or two skilfully framed questions, bearing upon the general meaning or the central thought of the lesson to be read. Under no circumstances should a child be interrupted for correction while he is reading. The teacher may, however, stop him at any time and ask a question on the context, a question which will call for the expression of an opinion or the formation of a judg-

ment. Answers should be given by the children in complete sentences, and should be delivered with attention to correct enunciation and articulation. While emphasis upon this may make the earlier lessons move very slowly, and may develop a tendency toward formalism, it will, sooner or later, crystallize into a habit and become automatic.

Each child who reads should stand properly, and should aim at correct phrasing. Children should be trained to visualize groups of words and to look up frequently from the printed page. When the pupil has finished reading a portion which is a unit, not because it covers a certain number of lines, or because it includes a certain paragraph, but because it is a separate part of the story, the teacher may question the child and the class upon the meaning of words and of phrases, but more particularly should ask questions which require a judgment on the part of the children concerning the acts and thoughts of the characters of the story.

In calling upon successive pupils to read, instead of following a certain definite order determined by the seating of the pupils, and instead of getting the next reader by the simple injunction, "Next boy read," the teacher may, wherever possible, lead up to the portion to be read by questions based on the context, asking the question in such a way that it is rightly answered by having the pupils read the next portion from the text. Good readers may be alternated with poor ones, and all children should be encouraged to read in a natural voice without any strain.

Frequently children may be called upon to go to the blackboard and asked to draw their idea of a scene, the description of which has just been read. Sometimes, one or more pupils may be called to the front of the room to dramatize either in pantomime, by supplying original dialogue, or by using the conversation of the text. Sometimes, in the description of a person or of a place, the teacher may have scattered indiscrimi-

nately on her desk a number of pictures, not necessarily dealing with the subject matter of the story, and the pupil may be called upon to step to the desk and select a picture which represents his idea of the person or of the place described.

While a child is reading, the teacher should listen with closed book. When all the burden of understanding is thrown upon the ear, the teacher will create a higher standard of correct articulation than she would call for if the ear were continually aided by the eye. Sometimes, a child may step to the front of the room and read while the entire class listens with closed books. Where children fail altogether in giving right inflection or proper expression, the teacher need not supply an immediate and direct model either by reading the portion herself, or by having a pupil read it. A few skilfully directed questions on the context may lead the children to see where the proper emphasis should be placed, and what the general thought should be.

Every reading lesson should end with some kind of summary. This may be an uninterrupted reading by the best pupils standing in the front of the room while the rest of the class listen with books closed. Or it may be an oral reproduction of the story by the pupils. Again, the teacher may give an uninterrupted reading, although this is probably the least valuable of the suggestions except in the case of poetry, when the uninterrupted reading by the teacher may follow the second step of the introduction, (that in which the difficult words are selected by the pupils), and may precede the reading of the poem by the class. Fourthly, the summary may take the form of a discussion of the central thought of the selection. Again, and once more this has particular reference to a poem, it may be a comment on the artistic value of the selection. At another time, this summary may be given in the form of a reproduction of the story, written by the pupils as seat-work, while the other groups are receiving direct instruction from the teacher in some other subject. And, finally, one of the most valuable forms

of reproduction is the dramatization of the entire story or of some leading incident with groups of the pupils. This subject will be treated in greater detail at another place.

Summary.—The aim of a reading lesson should be (1) the appreciation of content or (2) the mastery of the technique of expression. Faulty reading may be due to (1) hesitating or incorrect word recognition, (2) lack of understanding of the subject matter, or (3) inability to give expressive rendition. (1) may be overcome by careful study of phonics: (2) by the careful selection of reading matter and a proper introduction to the lesson; (3) by formal lessons on the technique of expression, direct imitation being most frequently relied upon.

The points to be considered in a reading lesson for content are: (1) The preparation. By question and answer secure emotional appreciation and grasping of central thought. (2) Silent reading by pupils under the direction of the teacher. The children ask for help on pronunciation and meaning of words, or clearing up of difficult expressions. The teacher asks for expressions of judgment on the content. (3) Drill on difficult words and expressions. (4) The lesson proper. Is the lesson shared? Is enough attention paid to the dull children? Is the class reacting on the material presented? (5) The summary.

CHAPTER VI

READING TO A CLASS

MANY valuable suggestions on the method of conducting this kind of work will be found in McMurry's "Special Method in Primary Reading." While it is true that most of the discussion apparently applies to the telling of stories, a topic which will be discussed later, it will be found that many helpful ideas can be gained by a careful study of this book.

The general aims to be kept in mind in reading to pupils are as follows:

1. To equip the children with a knowledge of stories which present such technical difficulties that the children cannot read them unaided.
2. To give to the children an outline of the content which will in later terms be read by them.
3. To create a love for literature that will form an urgent motive for their reading.
4. To furnish models of classic English in narration.
5. To supply a basis for oral composition by the class.
6. To give models of expression.

In selecting a story, the teacher should consider the natural interests of the children. She should remember that a story, to be interesting to children, must lead up to a climax, that it must contain a wealth of detail, and that children are able to understand selections read to them which may possess a greater degree of difficulty than those they are able to read for themselves. The reading of the story may sometimes be preceded by an informal talk by the teacher on the content. This may deal with a brief account of the central character of the

story, if that character be historical, or a description of the place in which the action takes place. At no time should this introduction degenerate into a mere lecture.

If the story that is to be read by the children is a very long one the preparation may take up an entire period, and in each successive reading, the introduction should be a summary either by the teacher or, preferably, by the brightest pupils, of that portion of the story which has already been read. It will often be found valuable to continue the reading only up to a point where the teacher may feel assured that the interest of the entire class has been thoroughly aroused. Then if, as should be the case, the class library has enough copies of the story, the teacher may suggest that the children continue the reading of the story for themselves at home. While it is true that the reading matter may in many places be too difficult for the children, the strong interest which has been created will carry them over many obstacles otherwise insurmountable.

The teacher should be so thoroughly familiar with the story itself that during her reading she will be able to look up frequently from the book. Nothing can equal the magnetic power of the eye for holding attention. Nor should the teacher feel that on the one hand she must read every word of the story, or, on the other hand, that she must read nothing but what is in the story. Frequently, she will find it advisable to omit passages which in her opinion would divert the attention of the children from the story itself. All such passages should be carefully marked in advance, and the gap may be filled in her own words, talking to the class and using language carefully thought out in advance.

At another time where, in a description, details are missing, or at some exciting moment, where there is not sufficient dwelling upon a crisis in the story, the teacher may expand. This matter of invention, however, is extremely difficult, and should not be attempted by any teacher unless she has carefully

thought out what she intends to say. Finally, the teacher is not to suppose that there is any sacredness in the text of the story as it is before her. The aim is to interest the children and to give them complete comprehension. Therefore, the teacher may, if she can effect the substitution without halting in her reading from the text, simplify the language.

To the beginner, the suggestion may be made that in the preparation for the lesson all these substitutions should be carefully noted by interlined words.

The teacher may interrupt herself in her reading to ask questions, calling for judgment and the expression of appreciation. At times she may direct her questions in such a way as to lead the children to anticipate what is going to happen. Again, she may ask children to step to the board to draw their idea of some picture as it has been presented to them through the reading. At another place, where some particularly dramatic scene is described, she may ask a number of children to come to the front of the room and assume the poses called for by the text, so as to create a tableau which will correspond to the picture described in the story. At times she will pause for the purpose of drawing from the mass of illustrative material in the form of pictures and the like, which she should always have at hand, those which will make clearer some description in the text. These pictures may be passed rapidly around the room, or if large enough to be seen from the front of the room, may be shown for a few minutes.

One of the most effective modes of reading is to have the teacher dramatize during the narration. The teacher who sits in his chair and merely reads to the class misses the point of this work. The aim is to make more vital the whole matter of reading, and it should be remembered that in point of inflection, enunciation, expression, and dramatic rendition, the teacher should present a model worthy of imitation by the children. If at any time this work is varied by having children instead of

the teacher do the reading, care should be taken that only the best readers are selected.

This work must be carefully distinguished from the reading of subject matter possessing purely informational value and intended to supplement some point that has been made in the course of a lesson in history, or geography, or science.

As the term advances, periods in oral composition may be given up to having the children tell in their own language the stories previously read to them by the teacher. Lists may be given to each teacher in the higher grades, of the stories read in the lower classes, so that there may be a constant review which will make the stories form a part of the children's cultural equipment. During the time that the children tell their stories, the teacher must remember the old adage that the best teacher is the dumb teacher. Of course, if any flagrant errors in English are made, these should be immediately corrected; but the correction should be given in so occasional and incidental a manner that the thread of the story will not be interrupted.

Summary.—The main purposes of reading to pupils are (1) to create a love of literature, (2) to furnish a model for oral expression. The selection should be interesting. It may be graded in difficulty above the independent reading plane of the children. The preparation should stimulate thought so as to make the listeners react upon the material presented. The reading should be intimate, animated, and dramatic. Interpolated questions by teacher and pupils should maintain interest. Oral summaries by the children should be called for to test comprehension.

CHAPTER VII

STUDY OF THE MASTERPIECE

If we attempt to answer in an intelligent way the question, "Why should the masterpiece be studied in the elementary schools?" we shall perhaps be able to tell better what aspects should be emphasized in the teaching of the masterpiece. In the first place, it should be studied because such study has a distinct psychological value. It requires prolonged attention, and it satisfies the desire for continued narration or description. Secondly, the study has a distinct cultural value. It is an introduction to the great classics of our language. It enriches the entire course of study. And, finally, because of the interest in the content it furnishes a motive for training in formal English.

The study of the masterpiece should come late in the elementary school curriculum. For this, three reasons may be adduced: First, it is difficult to sustain attention for the long period during which the study of a single masterpiece is continued. Secondly, the average tone of the ordinary masterpiece selected for study is such as to make it beyond all but the most mature pupils in the elementary school. Thirdly, since the main purpose is cultural, the study of the masterpiece should appear in the course of study only after a reasonable degree of mechanical facility in reading English and in understanding difficult expressions has been attained.

We can perhaps best understand why critical study is desirable if we first state the purposes it is not intended to subserve. It is a waste to devote the time set aside for the study of a literary masterpiece to the teaching of proper reading with its attendant drill on enunciation and expression. The great danger of modern

language work is that it spreads itself over too large an area, and, consequently, lacks depth and thoroughness. We treat the English branches as the quartermaster treats the much-abused army mule. He sees the usefulness of the animal and hastens to pile on its back every conceivable kind of army munition, from the wheel of a cannon to a case of canned meat.

There is need of concentration in our language work. As we have already suggested, one of the reading lessons in the month should be devoted exclusively to drill on expression. The drill on clear enunciation should be kept separate. Spelling should be taught as a separate branch of the course of study, and above all, the period for literary study should be kept altogether for that purpose. If we attempt to teach the technique of reading in connection with the literary appreciation of a work of art, we may fail in both. Concentration is the secret of success in life. Why should it not be the secret of successful methods?

Moreover, we ruin the artistic effect that it is our aim to secure. Who has not suffered the misery of listening to a bungling reader who robs anything he reads of what literary merit it may possess? Since it is necessary that many portions of the literary selection shall be read, it may be laid down as a fundamental principle that either the teacher will read to the class so as to build up a standard of good reading, or else that the pupils called upon should be those of whose power the teacher is reasonably sure.

Secondly, it should not be our aim to teach form primarily in the study of a masterpiece. Too much of our so-called literary appreciation is nothing but formal criticism and is purely technical. When a man has nothing to say about a work of art, when he is most signally lacking in appreciative insight, he has recourse to criticism of technique. Over-sensitiveness to form is an infallible symptom of degeneration in art. The center of literary study should always be the thought.

Critical study of a work of literature does not mean the teaching of rhetorical forms, figures of speech, rules of prosody, etc. If we analyze every simile and name it and trace its inception and test its aptness, we will lead the pupil to approach a masterpiece much as the botanist does the rose — with microscope and tweezers so close that he loses the effect of the flower, so intent on the magnified petal and the parasite it carries that he fails to notice the delicious perfume that greets his nostrils, and so wrapt up in the parts that he does not see the rose itself. It is a mistake to teach the figures of speech during the time devoted to critical study. They are as much formal elements as are infinitives, participles, and phrases. They should be studied separately and distinctly, with illustrations properly noted from the best literature. How this can be done in connection with the work in composition, will be shown later. If we are to call the attention of the pupil to figures of speech at all in the study of the work in hand, they should be tools at his ready disposal before he comes to the study of the literary gem.

The true aim of critical study should be to secure to the pupil the ethical and aesthetic effect of the art work, to aid him in analyzing the effects produced on him, and to show him how such effects are secured by a happy choice of words, by apt illustrations, by beautiful imagery, impassioned diction, or by the infusion of the artist's individuality into his work. No literary masterpiece that is worth presenting to children is without a distinct ethical effect. No work can be a masterpiece unless it is aesthetic.

Let it not, however, be imagined that it is our purpose to teach ethics and aesthetics as such to the children. It is a very easy matter to encourage children to think thoughts that are too complex for adequate utterance. What we must do is to cultivate the feeling for what is good and noble and inspiring and thus indirectly to cultivate sympathy with goodness, nobility,

and true inspiration in life. Just as the end we wish to attain is without definite bounds so should our work be free and inspiring and as far as possible from the cut and dried rigidity of formalism and grammatical analysis. Over elaboration, too minute study, these are the pitfalls which the teacher should avoid.

In the selection of a suitable literary work let there not be too much regard for correlation with other subjects of the grade. Unity in grade work is desirable, but there is great danger of overdoing the matter and making the work monotonous. Let us attempt to correlate with the pupil's thinking rather than with his studies.

However untenable in all its implications may be the so-called cultural epoch theory, it is perhaps safe to say that a certain development is noticeable in children's taste in reading. In the fourth year, interest centers mainly on wonder working, supernatural beings. In the fifth year of school life, the child burns with eagerness to read about adventures in unknown regions. The sixth year of school course seems to be the period for a more subjective interest to show itself, and tales of personal valor are the most sought after. In the seventh year, when the critical study is specifically to be taken up, what most interests the children is a story of self-sacrifice or one of success in the face of almost insurmountable obstacles; and in the eighth year it would seem that stories that tell of intrigues and plots make the strongest appeal.

Arbitrary as this classification is to a large extent, it is helpful as a guide in the choice of the masterpiece. At all events from the teacher's point of view, the work selected must possess some embodiment of ethical principle. The greatest care should be taken that the principle be a positive one and that it be not beyond the complete comprehension of the children. The masterpiece selected should be "the expression of the expulsive power of a higher emotion." It should supply high ideals of

conduct; it should have true literary value; its structure should be firm and evident; its language should be suggestive in the highest sense; its theme should be uplifting; its appeal should be universal yet personal.

Frequently in suggested methods of studying a long masterpiece, several readings are recommended. In one outline, three readings are suggested. First, it is said that there should be a reading for general conception. Some portions are to be read by the teacher for the purpose of creating a right atmosphere. Other portions are to be read aloud by the pupils in the class. Minor portions are to be read by the pupils at home. This is followed by a second reading for the more careful treatment of important parts, the aim being to bring about appreciation of the beauty of the selection rather than to accumulate a fund of information regarding words or allusions. A third reading is suggested for effective oral rendering of those parts of the selection which make special appeal to the pupil's imagination and sympathy.

As has been reiterated in connection with practically every subject in our treatment of the teaching of English, the principle that should underlie all method in literature is that there must be in the mind of the child an urgent motive for every step in the study. The great question which the teacher should ask herself is "What are the interests that the children have upon which I can act?" Such inquiry brings to light the presence of two dominant interests upon which the method of teaching the masterpiece is to proceed. First, there is an interest in the entire story. Secondly, there is an interest in the best possible rendition of passages that appeal to the imagination and sympathy of the pupil. Here all study of meanings, etc., is subordinated to the motive of adequate oral rendition.

The study of the masterpiece may then more properly be conducted in two readings, the aim of each being determined by that motive or interest of the children which the reading is

intended to meet. At the first reading, there should be a general introduction, the purpose of which should be to create the right atmosphere. The pupils may be encouraged to prepare blank books in which they will write accounts of the author, besides the circumstances under which the work was produced. In addition they may collect pictures which with appropriate subscriptions will make an interesting scrap-book. The teacher should by anticipation suggest the general theme of the story. Of course, in the reading of a play the suspense should be maintained by having the children continually on the *qui vive* for the outcome of the plot. There should be an alternation of narration and direct quotation. Sometimes the teacher will tell the story; sometimes she will read. Frequently, some of the best readers of the class may be called upon to continue the reading of the story, but all the questioning in this part of the work should tend to make clear the sequence of the story and the general lesson or the general effect which it produces. There need be no assigned home reading. Whatever part of the story is taken up in the class room should be new to the pupils. Each new reading should begin with a skilful review of the earlier portions which will blend naturally into the part to be taken up in this particular lesson. By careful preparation, the teacher can decide upon stopping places at dynamic points in the story, the aim being to carry over the interest at highest tension from period to period. There should be constant appeal to the judgment of the pupils.

When the story has been gone through in this way, a summary may be called for from the best pupils. It is not always necessary that this be actually written. Such a recapitulation of a masterpiece may involve so much work as to degenerate into drudgery. Nor is it essential that the children should paraphrase any part of the story. If the work is a masterpiece its own wording is inevitable and any attempt which the pupils make to put the same thought in words of their own, always means lowering

the literary value. Compositions, however, may be written based upon problems suggested in the course of the reading.

The second reading of the masterpiece should be of parts which the class selects as being worth study in greater detail. Skilful direction by the teacher will result in the right choice and at the same time will develop the right standards in the pupils. If the understanding of the life of the author is necessary to an understanding of the masterpiece, the biography should be taken up before the second reading; otherwise it may be postponed until after the study of the masterpiece is completed. Although some teachers advocate the use of the dictionary continually in the study of the masterpiece, it may be well at the beginning to have the children merely guess the meaning of words from the context, and to assign for home work the checking up of this guessing by reference to the dictionary. Grammatical analysis should be resorted to only when a construction is particularly obscure and when the analysis will result in making the thought clearer. Allusions which are of merely passing interest should be incidentally explained by the teacher. Where they open interesting lines of thought and investigation, they should be assigned for research work.

Poor readers should not be allowed to take up the time of the class. At the periods regularly given for drill in formal reading, these pupils may be helped to overcome their shortcomings. It is desirable that parts of the masterpiece be assigned for memorizing. It will be found best to place a minimum number of lines to be memorized each week, and to have the pupils select their own memory gems. Finally, it may be said that the measure of success which the teacher meets in the study of the masterpiece is not a calculable quantity. The best result is not a high percent in an examination but rather a high degree of enthusiasm for literature.

From all that has been said, one may well be led to suppose that the most important matter in the teaching of English is a

knowledge of a correct method. As a matter of fact, teaching in this present year of grace is suffering from the curse of too much method. The latest graduate from normal or training school talks glibly of principles of education and dabbles freely in the technical jargon of methodology, juggling with polysyllabic compounds and sonorous phrases, and yet too frequently lays bare great gaps in the knowledge of the subject matter she is endeavoring to present.

No thinking teacher will minimize the value of an intimate acquaintance with the thought-processes of the children before her; nevertheless there is no factor more productive of poor teaching than a supreme reliance upon the efficacy of this or that method as the sole medium of successful presentation. In the last analysis, no plan, however sound in its basis in child-psychology, can take the place of a well-grounded mass of information. The teacher with a full equipment of broad culture will always outshine the mere methodist. In the present era of educational reform the tendency is far too strong in the direction of minute study of formal steps and devices and modes of "concretizing," and to a corresponding degree is deplorably weak in the importance attached to a first-hand knowledge of the subject matter. In many quarters the feeling is spreading that a good method is the only prerequisite to good teaching. Methods are vital, yes; but no less so is broad and accurate information.

The kind of knowledge of which the teacher should be possessed is determined by the general aim subserved by the presence of a subject in the course of study. In nature study, where the purpose is to awaken in the child a sympathetic appreciation of the wonders of the natural world, leading him through knowledge to reverence, the teacher should be equipped not with a symbolic agglomeration of facts as collected in a printed page, but with the truer insight into Nature's processes that comes only to him who with open mind goes forth under

the open sky to list to Nature's teachings. History develops character through the study of notable types, and gives civic power through a right judgment of past events. To present the subject properly, the teacher must have at ready command so detailed a fund of information that as she stands before her class every character is a living personality in her mind, and every historical event is an inevitable link in a closely connected causal chain. So in literature, and particularly in the teaching of a masterpiece in the last two years of the course, the aim is to realize through emotional and intellectual appreciation an active love of the higher forms of literary art — a love which shall find expression in self-direction toward the classics, accompanied by a rejection of the tawdry and the superficial. Only by him who hath can be given. The teacher who does not feel an impelling love of the beautiful in literature, the teacher who does not know of her own knowledge why this is a classic and that mere clap-trap, such a teacher can never be successful in her work, be the method what it may. The former characteristic is essentially emotional and therefore is incommunicable; the latter is simply a matter of culture and can be achieved by any one.

With a realization of the importance of this sort of equipment, it is our purpose in discussing a masterpiece to show exactly what a teacher should know of the author and the work if she is to feel ready to teach intelligently. Nothing is further from our intention than to suggest that this information is to be given in whole or even in large part to the class. It is an adult's appreciation of a literary work and can only indirectly color the teaching. For our first illustration we shall consider the study of the "Courtship of Miles Standish" as taken up in the seventh year.

By way of preface it may be said that the facts of Longfellow's life and the circumstances surrounding the writing of the poem in question should be familiar to the teacher. Any good edition of the work will give this information.

The life of Henry Wadsworth Longfellow falls naturally into two more or less clearly defined periods. The first is that of preparation and extends from childhood to the close of 1836 when he entered upon the duties of his professorship at Harvard. The second is that of his maturity, the period of his productiveness, which continued with breaks for almost two generations. For our present purpose the first period is of greater importance.

There can be no questioning of the fact that Longfellow was the most favored of the New England writers. He started life with many advantages. His home surroundings were of a kind to encourage any taste for literary pursuits which he might develop; and while this is to some extent true of all the men who made up the Boston coterie during the middle of the nineteenth century, unusually favorable conditions are to be met with in the case of Longfellow. At no time did he suffer financial embarrassment. He never enjoyed great wealth, yet when a trip to Europe was mentioned as necessary to an appointment at Bowdoin, the money was forthcoming, though we are led to believe by passages in his letters that some domestic economy was necessary. In his parents Longfellow found appreciative critics, and, moreover, minds which could share his pleasure in his work.

From his Journal we learn that he had a truly poetic appreciation of the beauty of nature. His mind was ever open. He glories in a beautiful day and basks in the mellowing sunshine of the summer sun. The song of the first returning bird in the spring is an event worth recording. Most particularly does he note the blue skies of early autumn. And yet we remark certain deficiencies in the entries. We find no discussion of deep problems, and yet America was at this period passing through a maelstrom of intellectual and political changes. Nowhere do we come upon expressions of the inevitable doubts that assail the profound thinker. He lives his life without apparent worriment. Most of his records tell of his books, his friends,

and the success that greeted the publication of his volume of poems.

There is a world of difference between "occasional" poems and poetry which is the forced expression of great emotions. Like the lava of an active volcano, the latter breaks its outlet for itself and pours beyond all bounds. Longfellow's poetry is mainly "occasional." Where it is emotional, how simple is the state of mind he seeks to express! And in this very simplicity lies the secret of his popularity with the middle classes. At times, as in "The Spanish Student," he displays a true poetic fervor and he writes in the heat of inspiration. But even here it is not the white heat; it is only a warm glow.

Out of the fulness of his life comes the work of the poet. Longfellow's life glided on like a river, darkened here and there by shadows of earth, but nowhere tumultuous or dashing. We note with him as with Hawthorne, the almost total lack of active sympathy with the great movement making for the abolition of slavery. All is calm and quiet. The character of the man's work is to a great extent determined by his experiences in life. What a man becomes is conditioned no less by the experiences he encounters than by the native qualities he possesses. Some of these reactions upon his environment reveal undreamed potentialities. Like the acid on the old parchment, they bring to light the hidden treasures of the past. No man can attain to the sublime who has not passed through a period of storms and stress — who has not met temptation and conquered it — who has not fought life's battle to the very end. A calm life never produced works of powerful genius. "Paradise Lost" and "Samson Agonistes" would not be what they are had not Milton fought the two great battles — one for his countrymen against oppression, the other for himself against doubt and loss of faith. Where a strong human interest attaches to any work we may be sure that the creator of the work has himself passed through soul-racking emotional experiences.

Much of the intensity of the pre-Shakespearean dramatists can in a sense be traced to the kind of life they led.

Longfellow passed a life of such even tenor that one day was almost the counterpart of every other. In a college town, surrounded by friends, meeting strangers only occasionally, now and then traveling abroad — he had few strong emotions in life. Yet while this environment set narrow bounds to his poetic expression, there was a great compensation. We find a strong moral force in his work. He had the time and the opportunity to turn his attention inward and examine his motives. Where there are a good heart and a strong religious foundation in the man, such introspection can result only in strengthening of the moral fibers and in elevation of the self toward a higher ideal. Longfellow had a good heart. He was tender, yet not effeminate. His bearing toward his equals was sympathetic; while to those below him he was kindly, simple, and never overbearing. He had the faculty of making many close friends and no man, so blest, can lack strong moral traits.

He had experienced sorrow in his life. As he says, "the first pressure of sorrow crushes out from our hearts the best wine." In the poems written during the years of affliction there is a note of hope and faith. He was too firmly religious to be a pessimist. We read his saddest poems and yet are lifted up by the tone of resignation. We feel the melancholy, yet like the poet, we never succumb; "behind the clouds is the sun still shining." He never permitted sorrow to press on him with constant weight; had he done so, when the wine was all gone, the pressure might have brought forth bitterness from his soul — "the taste and stain from the lees of the vat."

Imagination was the ruling power of Longfellow's mind. He lived in a world which he constructed for himself. All the commonplace experiences of life recalled to him scenes from the half-forgotten tales he had so eagerly read, and picture succeeded picture until the original scene was forgotten and the poet, lost

in reverie, was transported to a new world. No better characterization of this phase of Longfellow can be made than that which he gives of himself under the name of Paul Flemming in "Hyperion." "His thoughts were twin-born; the thought itself, and its figurative semblance in the outer world. Thus, through the quiet, still waters of his soul each image floated double, 'swan and shadow.'" No trait of Longfellow's poetry is more prominent than this. In his earlier poems we find the twinship established even in mechanical details. In "The Light of Stars," for example, we first have an introductory stanza describing the scene; then come four stanzas given to the description of the red star blazing in the southeast — the symbol of defiant strength. There is a transitional stanza, beginning,

"O star of strength, I see thee stand,"

which shows the effect of the star upon the mind of the watching poet, and then follow four stanzas which give the double or spiritual application of the original idea. The earlier poems, of course, show this duplication more markedly than do the more mature products of later years. In the "Beleaguered City" (1839) the gemination extends to the use of the same words wherever possible. "The Rainy Day" shows in the first two stanzas a perfect parallelism, while the third is the expression of a hope which fits equally well into either half of the original thought.

So much for the personality of the poet and the general trend of his work. Let us now turn to a consideration of the specific poem we are preparing to teach.

Although Longfellow's mind was beset with grave doubts on the subject, his "Hiawatha," "a poem on the American Indians . . . which was to weave together their beautiful traditions into a whole," proved to be an immediate success. It is possible that this experience made him more ready to occupy himself with another subject of American life. His theory of a national

literature was one based not on the geography of the country, but on the expression of national tendencies. He says, "In surveying a national literature the point you must start from is a national character." And nowhere in America was there a homogeneous element better fitted to produce a common type with common tendencies than in New England. It was to this phase of our history, therefore, that Longfellow naturally turned. At any rate, when, a few weeks after the publication of "Hiawatha," one of his friends urged him to write a poem on the Puritans and the Quakers, he remarked, "A good subject for a tragedy," and began looking over books which would give him incidents. He read Dr. Young's "Chronicles of the Pilgrim Fathers" and Mr. C. W. Eliot's "History of New England," the latter an attempt to reconstruct the interior, household life in greater detail than had been achieved by others.

The first evidence of this interest was the beginning of "The New England Tragedies," the third part of the Trilogy entitled "Christus: A Mystery." Then it would seem that as an alternative, lighter work he began a drama, "The Courtship of Miles Standish." Later he modified this to a "kind of Puritan pastoral," under the name of "Priscilla" and finally, in 1858, he proceeded steadily with the work, finishing it in two months and giving it the name it now bears. We are told that the incident of Priscilla's reply, on which the story turns, was a tradition, and that additional interest attaches to the story because John Alden was a maternal ancestor of the poet. "Longfellow did not think it necessary to follow the early Plymouth history with scrupulous reference to chronology; it was sufficient for him to catch the broad features of the colonial life and to reproduce the spirit of the relations existing between Plymouth and the Indians."

While in all our appreciation of a literary work, we should endeavor to accept the product within the limitations set by the author, for our purposes it is necessary to know something

of the historical basis out of which Longfellow evolved the story presented in the poem to be studied. Miles Standish was a Pilgrim soldier, born about 1584, in Lancashire, England. He had served as a soldier in the Netherlands and although not a member of the church, was chosen captain of the New Plymouth settlers. By his summary treatment of hostile Indians he inspired them with awe for the English. His wife, Rose Standish, was one of the victims of the famine and fever of 1621. In 1625 he visited England as agent for the colony and brought supplies the next year. In 1626 Standish settled in Duxbury, Massachusetts, where he lived the remainder of his days, administering the office of magistrate or assistant. He died October 3, 1656. A monument was been erected to his memory on Captain's Hill, Duxbury. In Pilgrim Hall, Plymouth, are preserved, among other relics of the Pilgrims, Standish's sword and the barrel of his musket.

John Alden was born in England in 1599; he was employed as a cooper in Southampton and, having been engaged to repair the *Mayflower* while awaiting the embarkation of the Pilgrims, concluded to join the company. It has been stated by some that he was the first to step on Plymouth Rock. After his marriage, in 1621, he settled in Duxbury, and for more than fifty years he was a magistrate in the colony, outliving all the signers of the *Mayflower* compact. He died in Duxbury, September 12, 1687.

The verse form that Longfellow adopted in "The Courtship of Miles Standish" is known as dactylic hexameter, unrhymed. It consists of six accented syllables, each of the first five in the type line being followed by two unaccented syllables, the sixth by a single unaccented syllable. He had experimented in it, in his translation of "The Children of the Lord's Supper," and in his lines "To the Driving Cloud." From the outset he had no hesitation in selecting it as the meter for "Evangeline." He chanced upon a specimen in *Blackwood* of a hexameter translation of the "Iliad," and expressed himself very emphatically on

its fitness. "The English world is not yet awake to the beauty of that meter." His use of it had much to do with the revival of the measure. Holmes said, "The hexameter has often been criticized, but I do not believe any other measure could have told that lovely story with such effect as we feel when carried along the tranquil current of these brimming, slow-moving, soul-satisfying lines. . . . The poet knows better than his critics the length of step which best befits his muse."

The hexameter verse in "Miles Standish" differs in its general effect from that produced by the more stately form used in "Evangeline" through its greater elasticity. "A crispness of touch is gained by a more varying accent and a freer use of trochees." It would be well to have a class feel the rhythmic lilt of the verse and compare it with the sedate movement of the earlier poem, as also with the rhymed and shorter lines of other narratives in verse.

The tale is told in nine parts, each working up to a climax. The opening characterization of Miles Standish is clean cut and definite, while the second section, "Love and Friendship," presents in its very title the essence of the conflict which is to form the center of interest. From these introductory cantos, if they may be so called, the movement is simple and progressive. "The Lover's Errand" throws the attention over to John Alden and accordingly we find the fourth part devoted to him and to a setting forth of his troubled state of mind resulting from the answer he had received from Priscilla. The action advances once more in Part V, treating of the sailing of the *Mayflower*, and is then halted that the third characterization, that of Priscilla, may fairly set forth the last of the principal actors in the little drama. The next two cantos give a parallel course of events, the first dealing with Standish, the second with Priscilla and John Alden, under the title of "The Spinning Wheel." The pretty idyllic scene is rudely interrupted by the messenger bringing in hurry and heat the terrible news from the village

that Miles Standish is dead. The lovers, kept apart by the reluctant loyalty of Alden, are united, and the last canto, "The Wedding Day," ends with a beautiful picture rendered all the more complete by the entrance of the bewildered captain. Such is a crude analysis of the poem, into the parts that should be kept distinct by the teacher in her presentation.

It has already been said that the method to be followed in the teaching is determined by the interests of the children. At this point we shall go even further. It is inadvisable to advocate any one method for the treatment of the different kinds of classics to be studied in the last years of the elementary school course. Two considerations determine any method: First, right appreciation of the psychology of apprehension; secondly, a correct valuation of the subject matter.

In a broad way, education has begun to adjust itself to the newer point of view which places the child and the child's interest at the center of the educational scheme. But we have not yet realized all the implications of this theory in the field of method. Three readings, or two, or even four, — the number itself has no magic potency. The important point is that there shall be just as many readings, and only as many as are necessary to meet an urgent demand on the part of the children. The nature of this demand is determined by the character of the selection. "Julius Caesar" has its gripping hold on the attention of the children because of the story. Three readings will kill this interest and make the study degenerate into a dead delivery of the printed word. Similarly, "Miles Standish" is a pretty little story and for the normal child there are but two definite motives impelling him to its study. These are, first, the interest in the story for its own sake; secondly, the desire to reread passages here and there because of the appealing nature of the verse, or of the dramatic situation portrayed. Since better understanding intellectually is always a key to fuller emotional appreciation,

the second interest as a final aim is the impelling motive to a text-study which would otherwise be dull and meaningless. The plan of study that is here laid down is designed to furnish material for the educative satisfaction of these motives.

It is necessary that the class first understand the mode of living of the early Plymouth settlers. In the presentation it is well to quote wherever possible from the poem itself. Two or three lessons should suffice for a review of the historical facts, with which the class is already familiar, for a characterization of the leading personages in the story, such as is given above, and for an account of the customs and occupations of the early settlers. Concrete illustrations should abound. A series of pictures from the advertised collections of some of the large picture publishing companies should be suitably mounted and kept continually on view. References should be made to them; it will frequently be found that a long explanation may be avoided by the mere showing of the picture. Boughton and Taylor have treated scenes of Puritan life with more or less historical accuracy, but always with sympathy and insight. Constant recourse should also be had to Hart's "American History Told by Contemporaries," in which will be found a wealth of graphic detail.

The first ten lines of the description of Standish with which the story opens may profitably be used as a basis for describing modes of dress and of warfare during this period, and may open inquiries which let in a flood of light on the home life. Why was it a table of pine at which Alden was writing? Why was the field of wheat planted above the grave of Rose Standish? How many people were there in Plymouth at this time if there were but seven houses in the little settlement? Why was the *Mayflower* returning to England? These questions and others of the same sort are not necessarily to be asked of the class. They are indicative of the attitude the teacher should adopt in reading the poem while preparing for her introductory lessons.

Her own skill and ingenuity will show themselves in the careful weaving of these details into her preliminary account.

It is always well to bridge the gap between parts of a lesson-whole by setting a problem or formulating a question. At the close of the first lesson the teacher may make some such statement as this, "Now we know a little more of these simple pious folks, how they suffered and lived and how at length it seemed as if they had really found a true resting place. We have learned, too, something about their military captain, Miles Standish. To-morrow (?) we shall begin to read a poem which will tell how Standish wanted to marry, in what a curious way he set about it, and whether he succeeded or not." Of course, with the poems in their possession and with the creation of a right atmosphere, any class will rush through the story to find out what it is all about. Nor is this to be checked. In fact, one of the purposes of the graphic and vivid introduction is to create such an interest that the class of its own initiative will read the poem. If this result is not attained the presentation cannot be said to have been altogether successful.

From this point the reading should proceed as in a regular reading lesson. The stopping places should be chosen skilfully so that the ground covered may be a unit, while the concluding situation gives a propelling interest that will carry the class over into the next reading. As each boy reads there should be brief questioning on the content, elucidation of involved passages, explanation of terms, etc.

When the lesson has been brought to a close and has been properly summarized, the time should have been so arranged that a few minutes remain during which the teacher may dictate words or passages to be the subject of the pupils' research. A better plan may be to have these all prepared on mimeographed slips and to distribute them at the close of the lesson. The introduction to the new lesson should include not only a brief statement of what was read the day before, but also a rapid

questioning on the meaning of the words and phrases. Care should be taken not to attempt anything exhaustive in this first selection for word or text study. Whatever is necessary for right understanding should not be omitted from explanation, but only those should be assigned for pupils' research which have a definite cultural or aesthetic value. Thus "choleric" would be explained, if necessary, by the teacher in the lesson, but should not be assigned for pupils' study; also the references to Caesar, although these may be simply explained in connection with the study of the grade in history. "The well-worn Psalm Book of Ainsworth," if possible, should be explained by the fac-simile picture of a page; otherwise a simple statement by the teacher should suffice. The advance work is done in the class room, the only work done at home being on those parts already presented with the aid of the teacher.

One lesson may be given to a general review of the story, not so much for the purpose of the narrative as for questions and answers on the characters, and on the preferences of the pupils for different passages.

Up to this point, in spite of the fact that there has been continued questioning, it may be said that there has been more opportunity for impression than for expression. It is here that a second motive becomes urgent, if the presentation has been vivid and interest-compelling. To enter upon a detailed study of the poem would be entirely out of the question. The pupils are not sufficiently developed, and even if they were, the results would be of doubtful value. There are, however, two phases of the expressive instinct that may be utilized for a more intensive study of selected parts of the poem. On the one hand, the love of dramatization will lead children to study in great detail passages of narration that lend themselves readily to this form of expression. The teacher may select dramatic places in the story, set before the class as goal the presentation of the entire poem in the form of pictures to the accompaniment of dialogue

in the language of the poem, and proceed to a careful study of all passages that will shed light on the characters or help to a better dramatic interpretation. What passages to choose is a matter left to the discretion of the teacher. There should not be many, nor should they be too long. Moreover, in the dramatization, no part should be monopolized by any one pupil. Three or four boys may impersonate Standish, so that the interest of the entire class may be enlisted in the work. Naturally the acting of the "play" before the school is a fitting climax to the work.

The second phase of the expressive instinct is found in the desire of children to give pictorial representation of scenes that appeal to them. The teacher should select two or three striking scenes, such, for example, as the sailing of the *Mayflower*, and setting as aim before the class the representation of this scene with the aid of crayons or water-color, should proceed to a detailed study of the descriptive passages that will aid a proper representation. It may be objected that not all the children can draw well, that they are self-conscious and do not throw themselves into this kind of work with any enthusiasm. The second criticism is one that will not hold if this sort of expressive work has been carried on throughout the grades. As to the first, if all the children cannot draw, all can study a descriptive passage so as to get suggestions which may be offered to the few talented ones who are to do the drawing for the class. The figuring of the scene that will come after careful study will give sound basis for intelligent constructive criticism of the selected children's pictorial representations when offered for inspection.

Summary. — The masterpiece should be studied (1) because it has psychological value in that it calls for prolonged attention; (2) because it has cultural value in that it introduces the pupils to the classics; (3) because it has pedagogic value in that it furnishes a motive for training in formal English. These values being secondary or derived, the study should come late in the course. The work should not be hindered with exercises in articulation, with the study

of technical grammar, or of rhetorical forms. These are to be subordinated to securing the aesthetic and ethical effect of the masterpiece. There should be two readings meeting the dominant interests to be appealed to. These interests are (1) the interest in the narrative as such; (2) the desire to give satisfactory oral rendering of passages that appeal to the pupils. For the teacher the best equipment is not so much knowledge of the best method as it is mastery of the subject matter and an appreciation of the art value of the masterpiece presented. Expression for the pupils may take the form of oral reading, spontaneous or memorized dramatizations, or pictorial representation.

CHAPTER VIII

STUDY OF THE MASTERPIECE (Continued)

In order to show how different the study is when the emotional and psychological element rather than the narrative element is emphasized in the telling of the story, it may be well to show in some detail the treatment of Tennyson's "Enoch Arden."

The teacher should read some full account of the life of the author. In these days of intimately personal biographies it is an easy matter to procure several volumes full of details and anecdotes. The teacher must remember, however, that we are interested in the work of Tennyson, not because he is the polished master of modern English verse, nor because he is the representative of the modern spirit as it found expression in poetry, nor yet because he is the idyllist of English legendary lore, but because he is the true prophet, in the ancient sense, of the deepest and highest thoughts and feelings. We are interested in him not from the literary side but from the ethical, from the emotional, from the aesthetic. With this side of the author the teacher must become familiar. She must study the history of the composition of the work, its relation to the life of the author, and its relation to his other works.

There should first be an account of the life of the author replete with personal detail. Anecdotes should be freely used to illustrate characteristic traits of his personality. An account should then be given of the circumstances under which the particular work was written. Nearly every masterpiece has an interesting personal history.

When the regular study is taken up, either the teacher should do all the reading or she should call upon the best readers of

the class, going over a few lines without questioning until some logical stopping place is reached. Then the class should retrace the step taken and the analysis of the thought should begin. Each day's lesson should be so planned that it will stop at a logical place in the story. Each reading is to be preceded by telling the story as far as it has developed from the instalments already read, and some of the more important questions may be revived to give pupils opportunity to settle moot points. There may be occasional composition exercises, oral as well as written, narratives alternating with descriptions. The attention is to be concentrated on the thoughtfulness of the compositions. All attempts to paraphrase portions of the work studied are to be discountenanced. No paraphrase can hope to equal the original in beauty of diction, and we must keep the aesthetic appreciation unimpaired.

The story of the poem may be told in two periods on two succeeding days. The first reading may with advantage be closed at the point in the story where Enoch, on the desert island, sees the crew from the ship land in search of fresh water. The second reading begins with a brief summary of the first. Conversation may then be begun on topics like those here suggested.

What is the great act of Enoch's life that makes it noble? What is the noblest act of Philip's life? What name may we give to the quality of Enoch's character that is shown in his actions on his return to his native village? Can you think of any other stories that show us the same quality? Can any one make up a story to show that this noble quality may be possessed by any one of us? Who will give some example? What name may we give to the noble quality shown by Philip? Do you think he was doing Enoch a wrong? Why? (Tell the class that the noblest act of friendship is to extend help to those who are dear to our friends).

Which of the two men do you like better? Why?

It is not advisable to encourage too minute a comparison of the two characters.

Do you think Annie was not true to Enoch when she married Philip? Why? (Emphasize to the children the fact that Annie was thinking of her children, and dwell on the beautiful aspects of the mother-love. Speak of the sacrifices that parents are continually making for their children, and show the children that love and obedience are but the natural return due from them to their parents). How do you think the story would have ended if Enoch had told who he was and made himself known to all the people?

Detailed Study

Read the first stanza to the class. Notice how brief the description is and yet how complete. We have a full picture before our eyes. When we try to say this in the ordinary way we lose force. Brevity is always more emphatic and forcible than long speeches. (Refer the children to English history, and tell them that the words "*Danish barrows*" should almost place the exact spot; ask them to look the matter up). What does the word *cuplike* mean? How would you express the same idea by using geographical terms? Which way of saying it tells better what the place looked like?

Read the second stanza. What does *three house* mean? What differences would you expect in the characters of the two boys and to what do you think these differences are due? Notice the exact uses of adjectives by the poet. For instance, why is the cordage *hard?* Why are the fishing nets *swarthy?* (Because they are tarred). Why is the fluke of the anchor *rusty?* Why are the boats *updrawn?*

Who knows of lines from a certain American poet in which use is made of the same idea we have in the last four lines of this stanza? (Longfellow's "Psalm of Life").

Read the third and fourth stanzas. (Do not discuss the third stanza at all; let it act on the children spontaneously. They will understand it perfectly).

Why does Tennyson call childhood *rosy?* What is the meaning of the line, *Ere he had touched his one and twentieth May?* What

comparison have we met that was like the use of the word *nestlike?* Why does Tennyson use the word *clamber'd* in speaking of the narrow street?

Read stanzas 5 and 6. Notice the kind of picture you get when the poet uses the words, *golden eventide.* (Do not have the children analyze the image; let them get the feeling of the phrase). How was the hazel grove situated with respect to the village? Refer to the first stanza. Notice the expression, *feather toward the hollow.* Why did Philip *read his doom?* (Explain briefly the lines third and second from the last in the sixth stanza).

Read stanzas 7, 8, and 9. What are the duties of a boatswain? Notice the expression, *fiery highway.* Who can tell some stories of the love that men have had for their horses? Why does Enoch love his boat so much?

Read stanzas 10 and 11. Why did not Annie wish to let Enoch go to China? What was *Enoch's old sea friend?*

Read stanzas 12, 13, 14, 15, 16, 17. Notice the beautiful comparison at the close of stanza 13. Notice how simple it is — just what one would expect in such a simple tale. Who can find another of these simple comparisons in stanza 16?

Read stanzas 18 and 19. What is a *glass?* Who use this term?

Read stanza 20. (No comments; the story is too pathetic).

Read stanzas 21 to 26, inclusive. Why had Philip never called to see Annie? What incident in his boyhood shows this same quality of his character? See stanza 3. Notice how, although Philip comes to do a great kindness to Annie, he puts the matter so that you might think Annie was doing him a favor. It is how we do a kindness that counts for more than what we give. What is a *garth?* stanza 25. In stanza 26 what is the meaning of the words *made himself theirs?* Explain the use of the word *lazy* to describe the gossip. (Explain to the class the last three lines of the stanza).

Read stanza 27. Why did the children come to love Philip more than they did the memory of Enoch? Explain the use of the word *fathom.* How is the word generally used? Explain the beautiful expression that you find in this stanza.

Read stanzas 28 to 33, inclusive. Notice how well the poet has used *blossom-dust* in his comparison of the miller to the bee. Why

is this word just right? Do you notice anything else that is very fitting in this comparison? Explain once more what a *down* is. (Call the attention of the class to Tennyson's use in this stanza of the exact words that we met in stanza 5; his purpose is to ask us to remember what took place once before in this spot). Why are the hazels described as *whitening?* Why are the boughs *reluctant?* (Explain to the class *Honest forehead*, stanza 30. Call their attention to the ellipsis in the conversation and show them by illustrations how natural a touch this is. Ask for further illustrations.) Notice that this is only the second time that we hear Philip speak for any length of time, and that in each case it was to plead for a chance to do some good to others. Explain the origin of the expression *bide my year*. In what other way might the poet have spoken of the *dead flame of the fallen day?*

Read stanzas 34 and 35. What idea do you get from the poet's wonderful use of the word *flashed* in the expression, *autumn into autumn flashed again?* Pass the next stanza without comment.

Read stanzas 36 and 37. (Explain the line, *Compass'd round by the blind wall of night*, laying particular emphasis on the use of the word *blind*. Explain to the class the superstitious belief in dreams.) Notice once more the use of repeated expressions in stanza 37. Can you see how the poet leads us at this point to get some idea in advance that Enoch still lives?

Read stanzas 38 to 42, inclusive. Why does Tennyson call Enoch's ship *Good Fortune?* Explain *the Cape, Biscay, summer world, breath of heaven, golden isles, oriental haven.* Notice in stanza 40 how poetically the lines tell us that the ship sailed fast. Who can read the lines? Why were the ship-wrecked mariners ill-content in spite of the beauty of the isle?

Read stanza 43. Tennyson never was in the tropics, yet travelers say this is a wonderfully accurate description. The power of imagination is the truest sign of the real poet. Dwell on the details of this description and try to show pictures to the class that will make the imagery more vivid to the children.

Read stanzas 44 and 45. (Explain to the class what illusions are.) The ringing of bells that is described here is taken by the poet from a story told to him by a man who was shipwrecked in this way. But

notice how the poet has used this fact to suggest an event that has taken place in Enoch's native village. What is that event? It was faith alone that kept Enoch alive. Here give some quotations, Biblical and others, relating to the power of faith.

Read stanza 46. Why does the poet use the words *early-silvering head?* What had caused Enoch to lose the power of speech? Why had he never noticed the loss of this power before?

Read stanzas 47, 48, and 49. Notice that the poet does not tell us how Enoch felt; how does he give us a picture of Enoch's mind? (By making the scene a reflex of his thoughts.) For a good example, read to the class Longfellow's "Rainy Day"; the parallelism here is perfect.

Read stanzas 50 to 53, inclusive. Notice, in stanza 51, that the comparison used is one suitable for a sea-tale; and notice, also, how particularly fitting it is, in that it suggests that when Enoch does go to the house, like the bird, he goes to his ruin. Read once more to the class the surpassingly beautiful, yet simple, description of the interior of Philip's home; ask the class to think of Enoch's thoughts as he looks in, but make no other comment.

Read stanzas 54 to 58, inclusive. Note the force of the term *dead man.* What does it mean? Make no other comment.

Read stanza 59. Bring home to the children the moral truth that the thought that we are doing right is in itself a great reward. So it was with Enoch — *he was not all unhappy.* Note once more the beauty of the comparison at the close of this stanza, and notice how fitting it is in a sea-tale. This use of fitting figures gives an air of the sea to the whole story; it is what we call the atmosphere of the poem. Who can explain why we call it by this name? Now, who can turn back in the poem to other comparisons that help to create this atmosphere?

Read stanzas 60 and 61. No comment. Pause a little to give the stanzas opportunity to leave their undoubted impress.

Read the rest of the poem. For the explanation of *the calling of the sea,* see "A Memoir of Lord Tennyson," by his son. Show the class how the last three lines of the poem tell, indirectly, the whole story of what took place after Annie and Philip heard who the dead man was.

The teacher may close with a return to some of the general questions on the characters asked at the beginning of the study.

Summary. — Where the emotional appeal of the masterpiece is strong, the pupil should be called upon to judge of acts and motives with a view to establishing general standards of conduct. The study of diction should lead to a feeling for the right use of words. The appeal should be to the music of the word, to its suggestive power, and to its inevitableness.

CHAPTER IX

STUDY OF THE MASTERPIECE (Concluded)

As an illustration of the method of studying a prose masterpiece, we may take Benjamin Franklin's "Autobiography." The appreciation of a masterpiece consists not only in the comprehension of a story, not even in a feeling of its beauty, but in the reconstruction and reorganization of the personal experiences of the reader by the aid of the richer and fuller content expressive of the personal experiences of a creative genius. The problem of the teacher is to analyze the work with a view to discovering what are the experiences or aspirations of the child which should be recalled to him as the first step toward a complete sympathy with the content of the work he is to study.

From this point of view, an autobiography is of value in the elementary school not as a literary work but as the record of the life of a *man;* and its value will be proportioned to the value that man's life has when translated into the experiences of the pupil of the elementary schools. The study of Franklin's "Autobiography" is only an intermediate step to an appreciation of Franklin, the man. As a literary work the book does not respond to a need in the child's expressive interests; he does not care to study its style for, normally, he is not yearning to record his life-story for posterity. But what he *is* interested in, is the account of the development of a man of power in his time, from the humblest of beginnings. Potentially, he is a Franklin; and in the career of the apprenticed printer he sees his own possible life unfolded before his kindled imagination.

The aim of the teacher, therefore, should be to present not the autobiography of Franklin, but Franklin himself. A pre-

liminary reading is useless, since in a seventh year class the children are already possessed of a general knowledge of Franklin and his influence on the early history of the nation. In so far as a detailed study of selected portions is necessary to make possible an emotional appreciation of dynamic periods in the man's career, there should be due emphasis on the form. But in every case the selection of the part read should be made so that it will illustrate a vital point in the development of the man; it should verify through the actual experience of Franklin an actual or a possible situation in the life of a boy.

To read the entire book in the time allotted would be manifestly impossible; parts chosen for actual reading should be complete in themselves and should present dramatic episodes in Franklin's life. The necessary connections between these parts may be made by oral reports on portions of the autobiography read at home by the pupils or by questions prepared by the teacher and bearing on the development of historical events during the period in question. To summarize, then, only one reading should be given. This should be of selected parts — units in themselves and capable of treatment in a single period.

Naturally the dominant question is, "What part shall be selected?" In other words, "What aspects of Franklin may we rightly assume appeal to the boy in the seventh year, either because they meet his personal ideals, or because they serve to reconstruct the notions he has received from his earlier study of American history?"

These criteria as we understand them are three in number. They are those which are indicative of an appreciation of Franklin under three aspects, viz.: Franklin, the self-made man; Franklin, the marvel of versatility; Franklin, the man of affairs. As typical of the first, we should select portions of the autobiography which will show us the steady application of the youth, his industry, his systematic mode of living, his frugality. For the second, we should choose portions which present the

varied aspects of his career, the scientist, the practical inventor, the author, the man of business, etc. While for the third we should take parts from the autobiography which show the important part he played in politics at home and in diplomatic relations abroad. The first two will, if properly presented, satisfy personal ideals; the third will serve to vitalize historical notions already acquired by the pupil. A partial selection is here given. The pagination is that of the edition of the autobiography published by D. C. Heath & Co., and edited by H. A. Davidson.

1. His youth, p. 7 to middle page 12.
2. How he educated himself; p. 14 to middle page 18; then page 19, top p. 21; p. 22, middle page 24.
3. Trip to Philadelphia; entrance into the city, p. 29 to top page 36.
4. Life in Philadelphia, p. 51, top page 54.
5. Life in London, p. 56, to page 72.
6. Life in Philadelphia, p. 103, bottom p. 106.
7. His moral education, p. 108, and 135 to 155. Three or four lessons, omitting the discussion of religious matters.
8. The Almanac, pp. 155 to 158. With copious quotations from the Almanac itself.
9. His public service, p. 167 and 178 to 193 with omissions.
10. As an inventor, etc., pp. 250–265.
11. As civil benefactor, pp. 189–193 and 203 to 208.
12. His plan of union, pp. 209–215, inclusive.
13. As English agent, and as colonel, pp. 266–287. Much may be rapidly passed over; four lessons in all; perhaps three will suffice.

The lessons may be conducted like ordinary reading lessons except that the introduction should consist of a summary of the connecting parts or of a review of the historical events. The questioning throughout the lesson should bear upon the development of that aspect of the man, the consideration of which prompted the specific choice of the part of the autobiography

under study. Illustrative material of many sorts, it is needless to add, should be employed.

As a further illustration of how the method to be followed in the study of the masterpiece will always be changed by the nature of the work studied, we give a brief analysis of the method to be followed in taking up the study of Irving's "Rip Van Winkle."

While the general mode of presentation is determined by the motives supplied by the pupil's dominant interests, the approach to the lesson must be regulated by the content of the masterpiece itself. In Longfellow's "Courtship of Miles Standish" the story is one that involves characters and a phase of our history already more or less familiar to an average seventh year class. Hence the first lessons dealt with the story of the Pilgrims and the difficulties and dangers attendant upon their early settlement in Massachusetts. Here, however, we are endeavoring to present a story which was an original creation with Irving—at least in the form we have before us in "Rip Van Winkle." Our interest here must be in the author and then by transference in the story. A literary study of Irving is entirely out of place in an elementary school. But he can be presented in such a way as to connect with certain historical facts already known by the class. Such a presentation is here attempted. Much of the information to be given may form the subject matter of the teacher's talk; but it is not to be inferred that all should be demanded from the class in return.

In the *Edinburgh Review* for January, 1820, Sydney Smith wrote, "In the four quarters of the globe, who reads an American book? or goes to an American play? or looks at an American picture or statue?" In the August number of the same periodical for that year, we read, "The courteous and ingenious stranger (Irving) whom we are ambitious of introducing to the notice of our readers." No student of literary movements dares to assert that changes in attitude are effected within the

brief compass of time that is represented by the few months separating these excerpts. Still, it cannot be doubted that during the first quarter of the nineteenth century a great change took place in the critical judgment of England regarding literary affairs in America. Irving has been called the "Father of American Literature" — the "first American man of letters to gain the ear of Europe." Our political independence was secured in 1783; our commercial identity was assured in 1815, at the close of the Second War for American Independence. But our intellectual declaration of independence was not issued until 1837 when Emerson in his ringing oration on "The American Scholar" sounded the note of national individualism. As a necessary forerunner to this, however, was the recognition on the part of English critics of the existence of a native literature, distinctive and worthy of its source; and it was Washington Irving who was the compelling force in this struggle for separate existence.

It is therefore as a pioneer that the author whose work we are to present, is of most interest to us. Partly because of the barrier raised between the countries by the political conflict, partly because the smug complacency of the early nineteenth century Britisher brooked like the Turk no rival near the throne, all literary work in America was regarded with disdain by the contributors to English periodicals. Repel a supplicant and he fawns all the more. In proportion as our writers were contemptuously thrust aside so did they more assiduously give themselves to complete adulation of their scorners. Although Irving succeeded in gaining a grudging recognition in England, he did not live to see the total rehabilitation of American literary independence.

It will be of interest during the introductory presentation to speak of Irving's work in various directions. There is little connected with his youth that is of value to us in tracing the growth of his literary career. More important than his reading

or his book-education were the trips he took through the Hudson valley and up into Canada. Bryant says Irving was the first to describe the extraordinary beauty of the Hudson, and such reports as we have, serve to indicate the strong impression made on him by the virgin forests and the blue mountains of his native State — "a realm of wonder and enchantment."

"Of all the scenery of the Hudson, the Kaatskill Mountains had the most witching effect on my boyish imagination. Never shall I forget the effect upon me of the first view of them predominating over a wide extent of country, part wild, woody, and rugged; part softened away into all the graces of cultivation. As we floated slowly along, I lay on the deck and watched them through a long summer's day, undergoing a thousand mutations under the magical effects of atmosphere; sometimes seeming to approach, at other times to recede; now almost melting into hazy distances, now burnished by the setting sun, until in the evening, they printed themselves against the glowing sky in the deep purple of an Italian landscape. . . .

"To me, the Hudson is full of storied associations, connected as it is with some of the happiest portions of my life. Each striking feature brings to mind some early adventure, or enjoyment; some favorite companion who shared it with me. . . ."

In order to bring a class into somewhat the same attitude toward the country which forms the background of the story, the room should be supplied with pictures of the Catskill Mountains, cut from magazines, railroad folders, and the like. Pupils may be encouraged to continue the collection in their scrap books, accompanying the pictures wherever possible by a sentence selected from the descriptive portions of the narrative and written underneath the picture. In schools blessed with a stereopticon lantern a lecture may be given by the teacher.

In 1807, Dr. Samuel Latham Mitchell published "Picture of New York" — "said to be ridiculous, even among works of its time, for ponderous pretentiousness." Irving and his two

brothers conceived a mere *jeu d'esprit*, the notion of writing a burlesque of this work, and with this view, as we are informed by his nephew, they took a vast quantity of notes, in emulation of the erudition displayed in the commencement of that work, which began with an account of the Aborigines. They started, therefore, with the creation of the world. As he went on, the style and purpose changed and there was produced a comic history of old New York — "The History of New York, by Diedrich Knickerbocker."

A lesson may profitably be given to this work. The class will be delighted with the account of the preparatory advertisements intended to arouse curiosity. How successful these were may be judged from the fact that one of the city authorities came to consult Irving's brother on the propriety of offering a reward for the missing Diedrich. There are many excellent selections from "the richest piece of native humor that the country has produced" which will be hugely enjoyed by children already familiar with the historical facts connected with the leading personages of the story.

This work made Irving famous. Charles Dudley Warner says:

"Outside the Dutch families, the History was hailed with universal delight, as the most witty and original production from any American pen. The first foreign author to recognize its peculiar merit was Walter Scott, who read it aloud to his family, till their sides were sore with laughing, he asserts, and who saw in it a close resemblance to Dean Swift, and indications of powers that reminded him of Sterne."

For the purposes of the seventh year work it will scarcely be advisable to enter into an account of Irving's biographical and historical writings. Two, and only two, elements enter into a right appreciation of Rip Van Winkle: sympathy with the ardent love Irving felt for the beauties of the Catskill

Mountain country and acquaintance with the grotesque and whimsical spirit in which he dealt with the traditions of Dutch New York. The teacher should aim to make both these factors living and real things in the minds of the children. How the first of these entered completely into the life of the man may be learned from his choice of Sunnyside as his home in later life.

It is with the "Sketch Book," of course, that we are most directly concerned. Only a consideration of the powers of the particular class to take up the work can determine how much of the information here given should be presented to the children. One caution, however, should be noted. The interest of the pupils is in the story as such and not in the style or the technique of construction. The analysis of the sketch from the literary point of view is given solely for the purpose, already suggested, of furnishing the teacher with a broader background of cultural information.

The writing of the book was undertaken by Irving with a definite purpose. Relations between the two branches of English-speaking people were strained. The haughty condescension of the Britisher was resented by the American, just beginning to find himself in a national sense, and strong in the consciousness of youthful power. On the other hand, the self-sufficiency and assertive independence of the American traveler was equally offensive to the staid Briton who shut in his horizon with provincialism and deep-rooted faith in vested tradition. More than any other man of his time, Irving brought about a better understanding and laid the foundation for a more tolerant respect. His papers on English life, tinged with quaint humor, sympathetic withal, and without sacrificing any of the cherished notions of American independence, gracefully paid tribute to the Old Home of American traditions. His portrayal of American scenes and his characterizations of native types were delicious in their refine-

ment and showed an impartial judgment that brought about a truer appreciation.

The success of the book was immediate. Intended originally for publication only in America, it met with so favorable a reception here that pirated editions began to appear in England, and, in self-defense, Irving was compelled to arrange for an authorized publication. It was once a cause for national pride to refer to the fact that Murray, a leading English publisher and bookseller, who had once declined to undertake the publication of the "Sketch Book" later asked for the privilege, and became in a way Irving's literary sponsor in England.

As a stylist, Irving belongs to the eighteenth rather than to the nineteenth century. The very form of his work, the essay or sketch, was the characteristic product of the earlier period. Many of his descriptive papers might well have been taken from any of the numerous lighter periodicals of the Augustan Age. He is a nineteenth century Addison, or better, an American Goldsmith. We find the same polish and finish, the elusive charm, the same quips of fancy, the same superficial and yet accurate characterizations that we meet in the earlier writer. And whether it be due to the individuality of the author, or to the unconscious influence of the English models he constantly set before himself, we have a similar style. The curious Latinisms that abound in the work of those who belonged to our classic prose age are found here and make detailed study in an elementary school almost an impossible, certainly a difficult task. The sentence structure is totally unlike that of our modern writers. Fashions change in style of literary expression as in all else. The nicely turned, pungent phrases of Addison are no longer typical of twentieth century writing. While models of precise utterance and pointed accuracy may be found in his work, a good modern style typical of our age could not be gained by devoting one's days and nights to the study of Addison. It is important that the

teacher keep this well in mind lest she turn aside too frequently for the consideration of mere technique. Present day conditions demand terseness and directness of diction, and simplicity and brevity in sentence structure.

When all is said, however, the story's the thing. In "Rip Van Winkle" we have a veritable classic, for it possesses the one indispensable quality, *inevitableness*. Once let the work of genius find expression and it gives us the feeling that it could not have been expressed in any other way. This quality "Rip Van Winkle" possesses in a high degree. The story itself was not original with Irving nor is it even native to America. But whether he has adapted it from a German or a Spanish source, he has so identified it with the country in which he has placed it that it is "racy of the soil." Its charm grows with repeated readings, and to the placidity of the style he adds a delicate humor and a color of romance which give it an irresistible appeal.

Read what Charles Dudley Warner says of it in his charmingly intimate essay on Irving:

"And how simple Rip Van Winkle is. A less artist would have dressed it up and overloaded it with a thousand fanciful elaborations, such as the imagination of each of us likes to supply. How true it seems, and how old. In fact it is old. And yet the original setting, the exquisite adaptation of the legend to its locality make it a new creation. It has the same dignity of antiquity as the Legend of the Seven Sleepers of Ephesus, or of the Moslem youths, attended by the wise dog, Ketmehr, who went to sleep in the cave above Damascus." . . . (It has) "as much power of living on in the popular mind as anything done, said, or written in this century. And the amazing thing about (it) is that (it is) 'local,' and under a strong suspicion of being 'provincial,' having sprung out of a virgin soil never sown with tradition nor watered by age and custom."

It is the story which the teacher should aim to present as a vivid reality to the class. And although, alas! — the legend

has come to be so interwoven into our thinking that it is familiar to almost every child, the interest of the children should not be choked by any attempt to give a necessarily garbled epitome of its leading episodes. The story may easily be divided into smaller units, each susceptible of treatment within the limit of a single period, each complete and expressive of some vital part in the development of the whole. The treatment of these parts should be that of the regular reading lesson and those portions not taken up in the class may be assigned for home reading to be reported on orally by the class as an introduction to the next lesson.

If the literature study of the higher grades is carried on along such lines as have here been suggested, we may hope to create in the children's minds a love for the best. There will be no drudging recitation of memorized notes. Deadly analysis of sentences will not rob the children of any appreciation of the content. The class will come to the lesson with eagerness to read. The masterpiece itself will leave a lasting impression upon the pupils and the teacher to some extent will have succeeded in establishing a standard of critical literary taste.

Summary. — Where the dominant aim is the portrayal of a personality, the study of form should be subordinated to the human interest of the story.

CHAPTER X

THE ORAL REPRODUCTION OF STORIES

THE aim in this work is, first, to furnish the child with a knowledge of stories that will add to his general culture. Secondly, to enrich a valuable ethical idea with an attractive story. Thirdly, to give the child exercise in the use of accurate English. Fourthly, to increase the child's vocabulary. Fifthly, to give concrete illustrations of important rhetorical principles of narrative, such as unity, proportion, climax, etc. Sixthly, to lend interest and variety to school work.

The stories which are selected for oral or for written reproduction by the children should possess some of the following characteristics:

1. There should be a strong predominance of the narrative element. The earliest literary expression of the human race was in the form of narration. The child is more strongly attracted by things done than by things seen. Movement is the earliest phase of a conscious life. This interest in action remains strong throughout life. It is easier to interest through a play than through a novel. Pantomime is more expressive than language, and if we are to be determined in our choice by the interests of the children, we should see to it that narration forms a large part of the content of the stories.

2. The stories should contain phases of child life. Our entire discussion of method centers around the idea that the child and the interests of the child should be the determinant of content and of method. It may be pertinent to point out in this connection that the same suggestions which will be made regarding the selection of poems for memorizing should be

followed here. If the story possesses the quality of the classic, it will be not only interesting to the child but capable of broader interpretation as the experience of the child increases.

3. The story must be well constructed, leading up to a definite climax. The greatest weakness in a child's telling of a story is its "flabbiness." Nor is this true entirely of children. It is only the trained *raconteur* who can so dispose the parts of his story as to keep up interest, maintain suspense, and deliver himself of a telling climax.

4. The story either should be complete or should be susceptible of division into well-defined units. The complete story would, of course, be very brief and partake more of the nature of an anecdote. Such work does not require prolonged interest and while it may be of value in the lowest class, it should occasionally give way in the upper grades to the longer story. It must, of course, be admitted that to a child in the second half of the first year, it is a difficult task to maintain interest in one story for a great length of time. This difficulty can be met by selecting stories which embody the cumulative element.

5. The story should have distinct ethical, artistic, correlative, or literary value.

6. It shuld admit of being told in the simplest language.

7. It should admit of expansion through richness of detail.

One of these suggestions, viz., that the stories should have a correlative value, calls for explanation. Stories from Kipling, Thompson, and Long, for example, may be used in connection with nature study. Stories of the school and of home life may be taken from an almost unlimited number of literary sources. Those which deal with the subjects of the course of study may be found already told in suitable form by such writers as McMurry, Pratt, and Kean. Stories which will grow out of the excursions taken by the class may be such as deal with monuments, tablets, etc. While the work in ethics

may be made vivid and interesting by using Biblical stories for purposes of illustration.

For excellent suggestions as to the method of telling these stories to the children, the teacher should consult McMurry's "Special Method of Primary Reading," or Sarah Cone Bryant's "How to Tell Stories to Children." A few hints may be given here:

1. Tell the story in an easy manner, interrupting yourself at times to ask questions of the children. Do not read the story, and be continually on the lookout that the language you employ is suited to a child.

2. In telling the story, emphasize certain words and expressions which will add to the vocabulary of the children, and see to it that these are used by the children in the reproduction.

3. In the questioning with which you interrupt your own telling of the story, never allow indiscriminate answering from the entire class.

4. Never have a story absolutely memorized by the children.

5. When the children reproduce a story, ask them, at times, to face the class.

6. Be alert in preventing discursiveness.

7. Just as you should make your telling of the story animated by dramatization and characterization, so you should demand the same of the children when they reproduce. Occasionally, have the reproduction take the form of a dramatic dialogue. Insist that the children inflect their voices, phrasing to imitate the different speakers.

8. Never break the thread of the story told by the children for the purpose of correcting errors in English. When errors are made, let your correction be given in a casual way. Suggest the right word and have the child proceed with as little interruption as possible. Do not try to teach correct forms during this period.

9. Insist upon complete sentences in the answers given by the children.

10. Do not leave a story until most of the class are able to reproduce it.

11. Occasionally give, through a picture or some other device, the beginning or the elements of a story, and ask the children either to finish or to compose the story from the elements given.

12. In reporting a story in your plan book, if you keep one, include, in synoptical form, the telling points of the story as you have given them. This will emphasize for you the need of making these points important, and will make your work more definite.

The method of securing good oral and written reproductions of stories as it is here outlined is based upon one employed in the schools of Yonkers, where it has been tried for a number of years with great success. Whatever originality is to be claimed for the present method lies not in creation but in adaptation.

The number of stories that can be taken up in any one term, according to this method, is very small. It must therefore be prefaced that the total number of stories told to the children in any one term should not be limited to those upon which this detailed work in reproduction is to be spent. It will usually be found that not more than three stories can be taken up in a half year. In addition to these, the teacher should select perhaps half a dozen others which she will take up in a much more superficial fashion, calling only for a general knowledge of the story and power to reproduce it in as good English as possible. From the second year onward, the stories that are selected should be classics of intrinsic worth. During the elementary school course, the child may, in this way acquire the power to tell, in fluent and original style, over forty stories of gradually increasing length and complexity. This, it must be remembered, will be in addition to the stories told in merely a cursory fashion, while it will also exclude the stories used

in correlation with history or geography, or derived from the reading matter of the grade.

Because so few stories are to be taken, a proportionately greater burden rests upon the teacher. Since the children will be occupied with only one story during perhaps five or six weeks, the teacher must become assured that the self-activity of the children is really at work, that the interest is spontaneous, and that the energy put forth is free and dominated by a live valuation of the end to be attained.

Suggestions as to how this kind of interest may be directed to this work will be of value. Class-room decoration should display some unit-idea applicable to the work of the grade, and suited to the age of the children. The idea should be the center which will dominate the teacher's choice of stories for oral reproduction.

First Year — "Mother Goose Room." Here the pictures illustrating a nursery rhyme may decorate the room and the central feature of the decoration may be Mother Goose herself, broom in hand. Other figures may be those taken from the jingles and the nursery rhymes. Wherever possible, number work should grow out of incidents of the jingles. The illustrative drawing may be made to center around the story work. The reading would be of these stories, and the oral reproduction would be of stories taken from a Mother Goose book.

"The Farm Yard." — Here the decorations may be altogether of country scenes and of domestic animals. A corner of the room may be set apart for a small model farm. The toy farm, chicken-coop, stable, etc., and the toy animals would be readily furnished by the children. In addition, there could be regular planting of grass, corn, oats, etc., in small pots of earth into which the farm proper might be divided. Manual training work would consist of the making of farmers' implements of all kinds, the building of a toy fence, the pickets

being made of cardboard and the cross-pieces being glued to the upright sticks. The drawing would be of children posing in attitudes indicative of the work of the farmer. Number work could be associated with life on the farm. Finally, stories for oral reproduction, besides much of the reading work, would center around this idea, and would always be interesting because of the presence of these objects in the room.

Second Year — "Animal Land." The pictures here might be of animals of all kinds, some stuffed specimens even being procured for permanent or for temporary exhibition. Here again the stories should center around the unit-idea which dominates all the work of the grade.

Other suggestions would be as follows:

Second Year — "Fairy Land." The central figure of the decorations might be a fairy queen with wand in her hand.

Third Year — Hiawatha, Dutch Room, Japanese Room.

Fourth Year — Peter Stuyvesant Room, Old New York, "Peter Pan" Room, Washington Irving.

Fifth Year — Old Spain, Old World Heroes, Ruskin Room, Colonial Room.

Sixth Year — The Minute Men, The Henry Clay Room, Nathan Hale Room, The Patrick Henry Room.

Seventh Year — Longfellow Room, Hawthorne Room, Merry England.

Eighth Year — Shakespeare Room.

In addition to these suggestions, it will, of course, be seen that it is possible from the fifth year upwards to name a room after some American or English author, to have the pictures deal with that author or his works, to have the stories altogether from the writer in question, and thus, by a regular graded course, to have the children become acquainted, as they pass onward through the school, with the life and the works of many representative authors.

This general preparation might be supplemented by much

additional material particularly appropriate to the stories taken up in connection with this kind of work. The pictures dealing with incidents of the story, or with places directly or indirectly concerned with its content, may be collected by the teacher and shown to the class at the right time. Pupils may form scrap books containing appropriate pictures. In fact, any clever teacher will work out devices of many kinds which will lend interest to this kind of work, and make the words of the story stand for realities in the minds of the children.

When the teacher has prepared the general atmosphere, so to speak, of the room, and has selected her stories in accordance with the name of the room, she is ready to proceed with the actual work. The story itself must be interesting, must move definitely and steadily to a climax. If possible, it should be a story that carries with it definite ethical content, or historical or literary value. It is a matter of very little importance what the original form of the story may be which the teacher is about to use. It is not necessary that the printed story in amplified form should ever be given to the children.

In preparing her work, the teacher should plan first to tell the story in such a way as she would, were she to require only the ordinary reproduction. Her presentation should be animated and vivid, and should be made interesting by the introduction of many details and much illustrative material. Bright children may be called upon to reproduce the story in a general way. The teacher may devote two or three lessons to this work, until she feels assured that the general outline has been fairly well fixed. In the higher grades, she may, with the aid of the pupils, develop a topical outline showing the sequence and the relative importance of the incidents of the story. This outline may be copied by the children in their note-books and there kept for future reference.

The next step in the preparation of the teacher should be the division of the story into unit parts. These may be of

various types. First, the unit may be a description of some person or of some place mentioned in the story. Secondly, it may be some single episode, or a part of an episode, of sufficient importance in the general narrative to warrant its being made the subject of detailed treatment.

It would be well for the teacher, in beginning this work, to write out in her plan book in very brief and simple form, the description or the incident which is to be the basis for later expansion by the children. From this brief, written statement, she should select a half dozen or more words or phrases or ideas to be developed.

The introduction to the first lesson in the real reproduction may consist of an explanation of the work that the class is to do. Even in the lower grades, this explanation could be made so that the children will understand the aim of the exercise. The teacher should explain that the idea of the story is, of course, not the children's own. The story was written by some great man or woman, and represents that writer's idea of the way the story should be told. The language, however, which that writer has used, is perhaps too difficult for the children to understand. "At all events, it is much better to make up your own words for the story, to tell it in your own way, so that when you have finished, you will feel that when you now tell the story, while the idea may not be yours, you may really call it your own since most of the language in it you have made up yourself. No boy would like to tell a story in just the same words that this great writer did, because if he did, the story would not be his own. In the same way, every boy in the class should try to tell the story in a way that will be different from that used by any other boy. When we are through with the story," the teacher may continue, "I hope that while in some parts a number of the boys in the class will tell the story in the same way, still in most portions each boy will tell it in his own way, and use his own words." In some

such manner as this, the teacher may emphasize the point that the central aim of the work should be originality in finding ways of telling the story. With an introduction of this kind, made in a sympathetic way by the teacher, she is ready to proceed.

A few questions will recall to the class the opening incident of the story. This should be reduced finally to perhaps half a dozen sentences. The teacher then directs attention to the first of the words or phrases already selected as the basis for expansion and variation by the children. Let us suppose that the phrase is "Once upon a time"; the teacher says, "Now what boy can begin the story so as to give me the idea 'Once upon a time,' and yet not use these words?" The brightest of the class will at once respond. In a very short time, there will be half a dozen or more variations. The teacher should particularly encourage those who, in giving their equivalent expression, expand the idea by giving the event, for example, a definite location in time. This particular phrase, for example, happened to be the first element for expansion chosen by the teacher in telling the story of William Tell, and one of the variations given by a boy in the class was, "Years and years ago, before there were any countries in Europe as there are to-day, before gunpowder was used, and when guns were unknown," etc. This was in the first half of the fifth year.

The teacher may then write on the board in colored chalk the phrase as it is in the original story. She should sympathetically encourage children to give their own statements and should quietly and yet firmly insist upon correct English and clear enunciation. Commendation should be frequent, and particularly good equivalent expressions may be written on the board in white chalk, under the phrase of which they are the equivalents. In a few minutes, a dozen or so of these phrases will be secured from the class.

The teacher may then pass on to the next phrase or idea selected for variation, making the transition from the first by

questioning the class as to the story, or rather the parts of the story which connect the first with the second. Following a method like that already described, variant expressions of the second may then be secured. These are once more written on the board, the connecting parts between the second and third phrases selected by the teacher are brought out by questioning, and so part of the story set apart for the first day is taken up. The teacher may then explain to the class that now they are ready to tell the first part, but that they should select from the different ways of expressing an idea that particular one which they like best. Sometimes this will be one that they themselves have given. Frequently, they will merely be adopting a form given by one of the other children, and the teacher may further suggest that they are allowed to find out for themselves still other ways of expressing the idea, and are to use these in their telling of the story.

Every boy should be provided with a blank book in which he will write the expressions he intends to use in telling the story. He may be reminded that if at any later time he wishes to substitute for an expression that he has previously used, some other which he now thinks better, he may do so. A lesson of this kind should be followed immediately by the spelling lesson of the day and the words taken up should be words selected from the expressions given by the teacher, such words as would present difficulties in spelling when the children come to write out the story.

Sheets of oak-tag may then be prepared by the teacher on which will be written the original expression from the story, together with a half-dozen of the best equivalents given by the children. It will be sufficient reward for any boy, and sufficient impetus in this kind of work, to have his own words selected by the teacher to be placed before the class as a model.

In addition to the expressions given by the children, the teacher may carefully, although in the beginning not too

frequently, give expressions of her own using words that she may wish to add to the vocabulary of the children. All these should be carefully thought out in advance.

Two or three lessons a week are all that need be given to this kind of work. No period need last more than twenty-five or thirty minutes, and each should begin with a review of the incidents already covered. At the first two or three reviews, the charts prepared by the teacher, containing the lists of equivalent expressions given by the children, may be on view before the class. Later it will be found that the use of these expressions has become familiar to the children, and that they will no longer need the suggestion of the teacher's list. At all times, however, they are to be allowed to have before them their note-books containing the selections from the lists which they intend to employ in their own rendition of the story.

When the teacher has reached perhaps the fifth period of oral reproduction, the first attempt to write may be made. The first written lesson should cover only the first incident of the story. It may be preceded by a telling of that incident rapidly by a number of the brightest children. When the actual writing begins, the teacher should move rapidly and quietly around the room, continually on the lookout for errors, and ever ready with suggestions. Pupils may have, besides the paper on which the story itself is to be written, a smaller piece of paper, and may be directed by the teacher not to write any word regarding the spelling of which they are uncertain. When they come to such a word in the course of their story, they should attract the attention of the teacher and ask for the spelling. While at times the teacher may ask the children to spell the word for themselves, or may ask some other pupil to help, it will most frequently be found best to write the word directly for the children on the extra piece of paper, and to have them copy the form in their stories.

This method may be applied not only to spelling, but to punctuation, and even to the choice and arrangement of words. It will readily be seen that the desire to write the story in correct form will supply a motive to the children for the study of rules of punctuation, such as the use of the quotation marks, etc. All such work should carefully be correlated by the teacher with this work in oral reproduction. When the idea of the written work is once thoroughly grasped by the children, it will be found that in a single written lesson they can cover two or three incidents. In this way the written work will soon catch up with the oral.

It must, however, be remembered that it would be impossible to cover the work if at every succeeding lesson the children were to write the story from the very beginning. It might, therefore, be advisable to keep the written work of the children in envelopes, one envelope being set aside for each child. The product of each written lesson could be placed in the children's envelopes so that as the work proceeds, they will gradually supply themselves with separate sheets which when put together will form the complete story. A study period may be devoted to writing the story as a unit, or this exercise may be assigned to the children for home work.

In addition to the four forms of the work already described, namely, giving the varying expressions, combining the varying expressions in a connected account, reviewing the selected expressions at the beginning of each new lesson, and writing the story itself, all devices ordinarily used by the teacher in regular reading work should be employed. Of these, two forms of dramatization will be found to be effective. In the first form, a child may be selected to stand at the front of the room and to tell the story. Others, previously picked out and assigned to take different parts in the story, come forward as their cues are given to them by the narrator in the telling of the story, and in pantomime go through the actions

called for by their part of the story. In the second form of dramatization, the narrator gives all the descriptive parts, the children following in pantomime; but when any part of the story is reached which calls for dialogue, the narrator stops and the dialogue is taken up in the direct form by the actors themselves. To sustain interest and to inspire the brighter children to put forth their best efforts, the teacher may announce that when any story has been finished, a child will be selected to go to some other class and tell the story, while a child from that class will later entertain. Or a pupil may be selected to stand before the assembly and tell the story learned in the class-room. This incentive of a changed or a larger audience will be all that is necessary to call forth the best work.

It is necessary to give a word of caution to the teacher. When once the children understand the idea of the method, the brighter ones will become wildly enthusiastic in giving expressions and in volunteering to tell the story. It should be the aim of the teacher not only to develop the powers of the brighter children, but also to lead out the more reticent ones, and those whose vocabulary is more limited or whose intelligence is less quick. In other words, the teacher should take care that while a high degree of excellence is reached by the brighter pupils of the class, the slower ones will not be neglected. In brief, it should be the aim of the teacher continually to keep in mind that the story when told is given not by the entire class but by individuals of the class. She should, therefore, constantly aim to reach the individual.

It may be objected that the children are really committing to memory a set form of the story. To a certain extent this is true. But it must be remembered that the expressions which they do commit to memory are either their own or those which they have voluntarily selected from a large list, and, therefore, such as represent their judgment and intelligent choice.

Good style and a large vocabulary cannot be secured merely by emphasis upon the impressive side of teaching. This method gives a motive for the extension of one's vocabulary, makes desirable the committing to memory of excellent words and phrases, and furthermore, furnishes an interesting and vital form of expression to the children. At the beginning, the work is slow and tends to discouragement; but at the end of one term, a class enters upon its new work with a sure knowledge of what is expected. In such cases, provided the enthusiasm of the teacher does not abate, the results are so astounding as to make it almost impossible to believe that children have composed the sort of story one frequently hears in the course of a regular lesson. It will be found that in the higher grades, children frequently consult the dictionary in order to find better equivalent expressions. Phrases and whole sentences are adapted from memory gems or from reading lessons, and are fitted into the story which the children are studying. In short, the method provides an interesting and effective way of giving children a better command over the language.

An adaptation of this method consists in a difference in the method of originally presenting the story. In this variation, instead of having a story told by the teacher and reproduced by the children in general form, the teacher supplies herself with a number of pictures forming a connected sequence, and each depicting an important incident of the story. A picture is given to the children and they are called upon to describe it or to tell the story in their own language. This original account forms the basis of the later variations by the children, thus taking the place of the telling of the story by the teacher. There are two drawbacks to this method: In the first place, the children require earlier training in the telling of stories from pictures. In the second place, it is difficult to get a sufficiently large number of pictures of the right kind.

Finally it will be noted that in this method of story telling,

there is a combination of the element of narration, description, and exposition. This combination is rarely found in the formal composition work of the elementary schools, and yet it is characteristic of any good original work such as the children may be called upon to do in life. It, therefore, acquires a new value as being more spontaneous and more nearly expressive of actual conditions in composition writing.

Summary.—The aims of the work with stories are (1) to add to the child's general culture; (2) to enrich a valuable ethical idea with an attractive story; (3) to give exercise in the use of accurate English; (4) to increase the vocabulary; (5) to illustrate principles of narrative composition; (6) to lend variety to school work. The story should be selected with these ideas in mind: (1) The narrative element should predominate. (2) Phases of child life should be represented. (3) The story must be well constructed. (4) It should admit of easy division into units. (5) It should have ethical, artistic, or literary value. (6) It should be simple. (7) It should admit of expansion through richness of detail. In each grade the stories selected for oral reproduction should center about some unit. Wherever possible, the other work of the grade should lead up to or grow out of this central idea. Illustrative material of many kinds should be freely employed. After a vivid presentation of the story by the teacher, the sequence of episodes should be fixed in the minds of the pupils. Taking the first episode or unit for the opening lesson, the teacher after explaining the aim of the exercise should call for amplifications and variations. The best of these should be used by the pupils and later preserved in notebooks. Many equivalent expressions should be presented to the class, thus permitting free choice. Constant repetition in the succeeding lessons should fix the story in mind. This work should be combined with written composition, spelling, and exercises in the technique of written and oral English. Dramatization of the stories should be frequently employed. An adaptation of the method substitutes for the telling of the story by the teacher the presentation of sequential pictures portraying leading incidents of the narrative.

CHAPTER XI

MEMORY GEMS

In a superficial way, it may be said that memory depends upon the depth of the original impression, upon thoughtful repetition, and upon the number of associations formed in the mind. From the teacher's point of view, the important thing is not so much that the child shall remember a poem or a prose quotation of accepted merit, as it is that this quotation shall become so interwoven with his thinking that its recall will be quick and ready, and that it will rise spontaneously into consciousness under widely varying conditions.

For example, if we are teaching a poem like Longfellow's "The Light of Stars," and our aim is to make vivid to the child the lesson of determination and strong endeavor, we must aim to make such an impression that the child, perhaps under the stress of some crisis in his life, may bring to the support of a wavering determination the lesson and the inspiration of the poem. For the teacher, it is of worse than no value if the child passes through the crisis, and at some later period, chides himself with the knowledge that had he but recalled the lesson of the poem at the right moment, he might have acquitted himself more creditably. It is of little value merely to know a thing. The world rewards those who know the right thing at the right time. And memory, therefore, is of value not only in that it stores the mind with a valuable content, but chiefly in that the knowledge is so organized as to deliver up that content ready for use at the slightest need.

The extent to which a new state of consciousness becomes interrelated with existent states, and forms associations

which provide avenues of easy recall, is determined by the extent to which the entire interest, or, in other words, the entire available self-activity was absorbed in the act of learning. The child who repeats parrot-fashion a collection of words meant to convey a geographical or an historical statement, while his mind is really keenly active with other and more interesting things, may be able to recall the words of the sentence as a memory of the concatenation of certain sounds. When the freshness of this sense-impression disappears, all trace of the fact is gone from consciousness. This is the characteristic of much of the memorizing done while cramming for examinations. If, on the other hand, the effort to remember is lost in the effort to understand, because the individual feels vital interest in that which is presented to him, then while it may be true that mere repetition will be necessary for fixation, the more important results of memory will really have been achieved; namely, increase in the number of vital associations formed, and ease of recall.

The problem, therefore, of leading children to memorize poems or prose quotations which will become a part of their life's cultural equipment, may be considered as resolving itself into a certain number of preliminary and fundamental problems. First, the teacher must see to it that the general tone of the selection to be memorized shall be in keeping with the stage of mental development that the child has attained at the period in which it is aimed to have the memorizing done. The teacher wishes to be assured that the entire activity of the children will be employed in the act of learning. This will not result unless the entire interest of the child is absorbed by the subject matter presented to its consciousness.

Theoretically, it may be fine to ask children to commit to memory maxims and Biblical quotations and poems and prose moralizations which, in the sure knowledge of the teacher, will be of incalculable value to the child in later life. It is

beautiful theory for the teacher to say that every adult should have, as part of his cultural equipment, the power to quote from a number of classic writings, perfect in form or elevated in content. We are told that since youth is the time of plasticity, the teacher should have the children learn these things in school; for if it is not done in that period, no opportunity will be given for such a learning in later life.

It cannot be doubted that in the elementary school period of a child's life, this memorizing is effected with less expenditure of energy than would be required at a much later period. But of equal importance with the mere impression on the mind is the power to recall, under varying conditions. Recall depends upon associations; and associations are many or few, depending upon the number of times the individual thinks over the content of consciousness, turns it over in his mind, views it from different points, and regards it under various aspects of his continually widening experience. There can be none of this vital thinking unless that which is presented to the mind of the child is vital at the time of presentation. Nor can it in any conceivable way be vital unless it is capable of immediate understanding.

We cannot expect children to have a vivid memory unless vivid interest is present in the act of learning. We cannot teach, that is, teach in the right way, abstract and abstruse memorizings to a child of ten. True, these things are sometimes held in mind by the mere force of their sensuous associations, and at a much later period they are regarded in their fuller and deeper thought implications. But during the time that elapses between the mere form of memorizing and the real comprehension of their inner meaning, they have been a dormant product in consciousness.

We do not intend to imply by this that the child shall learn nothing but childish things. The dominant characteristic of a classic is its universal applicability. It knows neither time

nor place, age nor clime. It is perennially young and yet incalculably old. Only the best should be given to the child; not the best from the adult point of view only, but that which will seem best to the child and yet to the deeper vision of the teacher carry with it possibilities that will become evident to the child only as his experience broadens.

The teacher, therefore, should select for memorizing those things which have a vital interest to the child at the time of presentation. They should be suited to the comprehension of the class. They should be an expression of emotions which may rightly be conceived as lying within the child, struggling for adequate utterance. On the other hand, the selection should be such that as the thinking of the child increases in complexity, deeper and higher meanings will become attached to thoughts which to the child were merely thoughts of the child. And finally, the form of everything that is memorized should be classic.

As an illustration of this point, we may take the teaching of Longfellow's "Excelsior." The poem has a message full of meaning to the boy of twelve. It should be presented so as to emphasize the spirit of heroic endeavor, of determination, of disregard of personal danger. The pictures should be developed in detail. The element of the heroic should be emphasized. Treated in this way the poem is sure to make a strong impression. At a later period in life, the symbolism of the old man and the maiden may, in fact must, make itself felt to the developing mind as it dwells more closely upon the thought of the poem. But that which constituted the aim of the teaching at the moment of presentation was not the deeper meaning of the poem as it was evident to the teacher from the beginning, and as the teacher hoped it would some day be evident to the child; the aim was or should have been that aspect of the poem which appeals most strongly to the child whose task it is to memorize.

Secondly — Memorizing is not a general power. It is a specific act, and as such it depends upon specific conditions. For example, Bryant's "The Gladness of Nature" may be a poem suited to the child of the fifth year; but it would be manifestly ridiculous to expect a child to bend himself with energy and pleasure to the learning of that poem on some dreary day in November when the skies are gray and the sharp sleet is rattling against the window panes, and the dullness of life seems to cover everything. There must be some harmony between external conditions and the content. Sometimes, as with a nature poem, this may be secured by selecting the poem in consonance with the season, the weather, etc. The first snow-storm of the year, for example, in a higher grade may call for the abandonment of the regular plan of work, and in the sixth year, Lowell's "First Snowfall" may be memorized by the children. "The Planting of the Appletree," while set for the second half of the fifth year, for instance, in the New York course of study, may be taken up only in the spring term so that some classes will learn it in the first half of the fifth year and others in the second half. Poems which deal with historical events may be taken up when those events are being treated in the history lessons with all the vividness and detail that will make them vital and interesting to the children. Lowell's poem, "Aladdin," should be taken up not as a separate lesson but only in connection with the story of some man who achieved greatness from humble beginnings, some great poet, or thinker, or philanthropist. The center of the work should be a story specially adapted to the purpose and the poem may be memorized to fix an idea already illustrated in the life of the man considered. In other words, it should represent to the children a great poet's way of expressing ideas which have been aroused in their minds by a consideration of an interesting life.

Thirdly — It must be remembered that besides these two factors of general suitability to the comprehension of the chil-

dren, and of particular adaptation or correlation between the content and the environment, either mental or physical, of the child at the time of learning, it is necessary to form sensuous associations. That is to say, remembering is not merely understanding. It is also knowing the words, and being able to repeat them exactly as the author wrote them. This need carries with it the necessity of constant repetition and drill. It is the task of the teacher in this connection to make this repetition and drill interesting to the children; that is to say, to supply a motive which will be strong enough to carry the children in a pleasurable state through the work of drudgery. Suggestions as to how this can be done may be gleaned from the lessons which follow. Some important considerations must be noted.

First — Experiments in the psychological laboratories prove conclusively that a stanza or a poem is better remembered when it is repeated as a whole than when successive phrases or parts are isolated, repeated until they become fixed, and then joined to preceding and succeeding parts.

Secondly — It must be borne in mind that the principle of multiple-sense teaching is of paramount importance in this connection. The children must hear, must see, must visualize, and constantly must reproduce if they are to be expected to remember.

Thirdly — It must be borne in mind that unused knowledge soon ceases to be real knowledge. Provision should, therefore, be made in the work of the grades to have constant review of those poems and prose selections which the children have memorized in the lower classes.

The real teaching of the memory gem, that is to say, the memorizing by the children, is to be done in the class-room under the direction of the teacher. Whatever assignment of work there may be for home-study should be of a content already gone over in school. How such an exercise may be conducted will be made clearer by considering the

treatment in a fifth or sixth year class of the first stanza of Longfellow's "The Village Blacksmith."

Interest always lends itself to a biographical note connected with the writing of the poem. The following comment is prefixed to the poem in the Standard Edition of his works:

In the autumn of 1839 Mr. Longfellow was writing psalms, and he notes in his diary, October 5th, "Wrote a new Psalm of Life. It is *The Village Blacksmith.*" A year later he was thinking of ballads, and he writes to his father, October 25th, "My pen has not been very prolific of late; only a little poetry has trickled from it. There will be a kind of ballad on a Blacksmith in the next *Knickerbocker* (November, 1840), which you may consider, if you please, as a song in praise of your ancestor at Newbury (the first Stephen Longfellow)." It is hardly to be supposed, however, that the form of the poem had been changed during the year. The suggestion of the poem came from the smithy which the poet passed daily, and which stood beneath a horse-chestnut tree not far from his house in Cambridge. The tree was removed in 1876, against the protests of Mr. Longfellow and others, on the ground that it imperiled drivers of heavy loads who passed under it.

Unless the class is interested in the subject of the poem, memorizing becomes drudgery. We commit to memory those things that appeal strongly to us. We wish to make them part of ourselves. If the children are to go about this work with enthusiasm, they must be placed completely in sympathy with the subject. Show pictures of the smithy, explaining the word. Explain also that the smith is the "smiter," the man who strikes. Let the class describe a blacksmith shop and tell all they can about how horseshoes are made. Let them understand also that a village smith must do more than merely make horseshoes. The class must see that the smith is a strong man, made so by the work he does.

When the atmosphere has been created, the teacher may read the entire poem, without extended comment. Then the

first stanza may be read again, after the teacher has called for judgment on the worth and meaning of the poem.

Memorizing is easier when a large unit is repeated than when single lines or phrases are droned out ceaselessly. Call on the best readers to try to give full expression. In every case the entire stanza should be repeated, though the specific direction to each pupil may refer only to a single word. Thus:

"Show by your reading that it is a *spreading* chestnut-tree. Let your voice *spread* as you read the word." "Show by your inflection that *mighty* means *very strong;* emphasize it, hardening your lips as you pronounce the first letter." "Now read the stanza, making the word *large* sound 'large.'" "What does *brawny* mean? What sort of man would have *brawny* arms? Read the stanza so that your tone when you say *brawny* shall give the idea of strength." So also with *strong* and *iron.*

Pupils should, of course, be called upon to combine several of these directions in one reading. There should be a motive for each repetition so as to secure concentrated attention. Encourage the reader to visualize a group of words at a glance so that he often looks up from the page.

To secure still further repetition the teacher may ask questions based on the text requiring the pupil to answer in the words of the poem. Thus:

"Where does the village smithy stand?" "What sort of man is the smith?" "Are there many smiths in the village?" (Only one — "*The* village smithy stands.") "How do his hands look?" "How strong are his muscles?" "What are as strong as iron bands?" ("The muscles of his brawny arms.") "Pick out the words that rhyme." "Write them on the board as they would appear if the poem were written in full." "Who will recite the first line?" "The second?" "The first two?"

In this way the brighter children may be called upon to recite until some child is able to go through the stanza. The

class may then be required to read the stanza once or twice from the book. Finally the books may be closed and the class may recite the six lines in concert.

It should be remembered that for the slower children this class work should be supplemented by further study at home. Constant review will be necessary to secure permanent fixation. Occasionally the pupils may be required to write a stanza from memory.

In studying prose selections, it may be found helpful to have pupils select the "proposition" of a long sentence as the skeleton on which to hang the rest. In a general way the same method may be employed as that just outlined. The point to remember is that the unit should be as large as the pupils can carry; the repetitions should be frequent; and for each there must be a motive which will insure close attention by the class.

Let us suppose that we are taking that part of the second paragraph of Lincoln's Gettysburg Address:

> But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our power to add or to detract. The world will very little note nor long remember what we say here, but it can never forget what they did here.

The teacher should make clear, either by direct telling or by question and answer, that the point of the selection is the fact that this holy ground has been made sacred not by the dedication of the cemetery, but by the deeds of the men who fought. The first sentence shows the speaker's feeling that those who are assembled cannot consecrate the ground. The second sentence gives the honor where honor is due. The third combines the two ideas by showing how fleeting will be the record of what is said and how permanent the memory of what has been done. It may be necessary to have a very careful explanation of this sequence of thought, so that the develop-

ment of the idea may become part of the children's thinking. There then should be a study of the words so that the children may come to an adequate understanding of the meaning of the speaker.

What new thought is there in the word "consecrate"; in the word "hallow"? Why would not one of these words have expressed the idea? Why does Lincoln speak of "the brave men, living and dead"? Why does he in the last sentence refer to what the world will "note" and not to what it will remember? What is the difference between the two ideas? Why, in the first sentence, does Lincoln say "in a larger sense"? In what smaller sense can those who assembled have been said to dedicate the ground? Have members of the class read the first sentence, throwing the emphasis upon the three verbs in succession. Have another reading, throwing the emphasis upon the pronouns. Have a third reading, emphasizing as is here indicated, "But in a larger sense, we *can*not dedicate, we cannot *consecrate*, *we* cannot hallow this ground." Constant repetition of these readings will fix the sentence. Have repeated readings of the second sentence until pupils are able to bring out the contrast between the "brave men" on one side, and "our" on the other. In the same way, repeated readings by pupils should contrast the "world" and "what we say here" on the one hand, with "they" and "did here" on the other.

In short, by analyzing the thought, establishing the sequence of ideas, calling attention to the value of the words, and then securing repetition through an attempt to give proper oral rendering of the thought, the teacher secures concentrated attention upon the form and so fixes the selection in the minds of the pupils.

Summary. — Proper memorizing of a selection calls for permanent fixation and ready recall. To realize these aims, the selection should be adapted to the understanding of the children; it should appeal to their interests; it should reveal its deeper meaning as the

experience of the children broadens and deepens; it should be classic in form. The presentation should be made under conditions fitting the general tone of the selection. The necessary repetition should be made interesting by varied devices; it should always result in concentration upon the form. It should respond to a definite aim set before the pupils. Memorizing should be done by wholes, not by a synthesis of parts. A multiple-sense appeal should be made. Frequent expression should fix the impression.

CHAPTER XII

SPELLING

THE teacher should become acquainted with some clear psychological analysis of the processes involved in spelling. A book like Judd's "Genetic Psychology," or Huey's "Psychology and Pedagogy of Reading," or Bain's "Education as a Science," will be sufficient for the ordinary teacher. In the present discussion of the subject, however, our aim is to give practical suggestions for use in the class-room, and not to enter upon an abstract discussion of processes.

The need for spelling arises when the children have reached the stage of original composition. It may be well to state, at the beginning, as a fundamental principle, that since the knowledge of how a word is spelled is of value to the child only in written composition, no word should be taught for spelling unless its meaning also is taught, and unless it is a word which should form a part of the ordinary working vocabulary of the child. This excepts words studied in connection with the work in phonics. The problem, therefore, of meaning and use, as separated from the problem of spelling, ceases to exist. Some words, it is true, should be explained, the spelling of which will not be taught; but excepting phonic words, in no case should the spelling be taught unless the meaning is thoroughly understood.

The words for the spelling lesson should be chosen: —

1. From a reading lesson already taken up in the class room. The words are such as have been selected by the pupils or teacher as presenting difficulties. Either they are already a part of the vocabulary of the child, but present some anomaly in

form, or they are words not yet a part of the vocabulary of the child but probably needed in order to give him freer expression.

2. From a story told by the teacher to the class, and intended for oral or written reproduction by the pupils.

3. From the content of other subjects of the course.

4. From conversation lessons intended as preparation for the writing of a composition.

The lesson should be given three or four times a week, and should be about twenty minutes in duration. One lesson each week should be devoted entirely to drill, and at each of the others, the number of words taught should be limited to four, five, six, or seven, depending upon the grade. Except in rare cases of simple words, it will be found that more than seven cannot successfully be taught as new words in any period. There should be constant review in each grade of the spelling lists of the preceding grades.

As preparation for the spelling lesson, each word should be written on a perception card, perhaps twelve inches by three or four, and there should be ready a frame large enough to contain half a dozen of these cards placed one underneath the other. After the actual presentation, the card should be fastened on the frame, which may be hung on the wall in some conspicuous place, remaining there until the next spelling lesson.

The proper use of the perception card will secure quick visualization, and will serve to impress the correct form on the mind of the child. With the cards continually in view before the children, the teacher should in the course of other lessons make frequent use of the words appearing on the cards. By a cursory glance toward the frame, she will direct the attention of the children to the fact that one of the spelling words has been used, and she will, therefore, make the meaning and use of the word a familiar matter to the child during the period elapsing between the presentation and the review of the spell-

ing words. Care should be taken that the cards be written neatly, and that the word be easily read from the farthest part of the room.

In the choice of words, there should be a graded progression. Difficult words should not be selected in any grade for the spelling list until the term has progressed. Finally, care should be taken wherever possible, to have the words that are taken up in any spelling lesson, (not phonic) center around some one topic, and therefore form a unit. The fundamental principles in the teaching of spelling are the following:

First — Utilize the different sensory avenues of appeal.

Second — Have sufficient drill to fix.

Third — Have many devices for interest.

Fourth — Have immediate application.

Fifth — Do not study words already known.

The first of these needs no long defense. Any of the books to which reference has already been made, will make clear the need of these modes of approach. (2) When spelling has been perfectly taught, the habit of correct spelling becomes a marginal process. That is to say, while the expressing self will become conscious of any error in the form of a word if it has once been written, the focus of consciousness should not be occupied during actual written composition with the form of the word and the correct mode of spelling it. It is, however, a fundamental law that if a process is to be made marginal, it must first be focalized. Therefore, the teacher must remember that, while the approach to spelling will be a matter of development, the teaching of spelling is primarily a matter of drill. (3) The drill, however, will necessarily develop a sameness unless the teacher is perpetually on the lookout for varying devices. It is impossible to give an exhaustive account of what such devices should be. Any ingenious teacher can create more during the course of a lesson, with the inspiration of the class before her, than could be developed in a half-dozen pages

of this text. The devices should be such as to fix attention, not upon themselves as interesting games, but upon the form of the word which it is the aim of the teacher more firmly to fix upon the mind of the child. (4) The learning of spelling has too frequently been taken to be merely a matter of impression. As a matter of fact, however, the spelling of a word has not been learned until the child has spelled that word correctly when using it in a context which absorbs the major part of his attention. The aim of the teacher, therefore, in the lesson should be to give adequate opportunity to the children to apply their memorization of the form. (5) By testing the class the teacher may readily determine whether a word needs careful drill. A large part of a spelling list will be found to consist of words which the pupils spell by analogy.

One of the reasons why the spelling in our schools has been unsatisfactory is that the children do not form proper aural images of the words. It is important that the teacher develop in the children a habit of clear, distinct, and even exaggerated enunciation, not only during the spelling lesson but during all lessons, where it is possible without detracting from expression or distracting the attention. The teacher herself should so enunciate the words that the children shall really hear what they are called upon to spell.

Let us suppose that the teacher has a number of words selected from some context or subject previously taken up in the class and in a general way explained. It is her aim to proceed with the teaching of the spelling of these words. The following plan is suggested: No other spelling words should be before the class during this lesson. Perception card frames, containing words previously taught, may remain hanging if not in conspicuous places; otherwise, they should be temporarily removed. The blackboards should be perfectly clean. The teacher may then begin by talking of the subject matter of the lesson from which the words have been drawn. When

she comes to that part of her review in which the use of the first word is made necessary, instead of uttering the word, she takes the card, and leaving her sentence incomplete, shows the card to the class. It should not be left in sight for too long a time. Practice will give the teacher an idea of the minimum time the card should be exposed so as to make visualization possible. It has been demonstrated that the form is better remembered if, within limits, the time given to the individual to study that form is limited. This may be because the mind is compelled when the card has been removed to reconstruct the image of the word, and, therefore, make a clearer percept.

A boy is called upon to tell the word. He pronounces it clearly, and if he is wrong, the teacher gives the correct model immediately. The word is then repeated by a number of other children. A good speller may then be called upon to spell the word, pronouncing it before and after the spelling; or one or more good spellers may be sent to the boards to write the word. The teacher should stand ready, eraser in hand, to rub from the blackboard any word incorrectly spelled. The entire word should be erased. In fact, at any time in this exercise that a word is incorrectly spelled, or any other error is made, the entire word should be erased, the card shown again to the pupil, this time for a longer period, and the pupil should be called upon once more to write the word. Except in the case of an abnormally poor speller, this should be kept up until he writes the word correctly. A number of pupils may then be called upon to spell the word orally, sometimes looking at the board, sometimes with their eyes shut, sometimes with their backs turned to the blackboard.

The teacher may then repeat the word slowly and distinctly, pausing significantly for the purpose of showing the class how the word is divided into syllables. It must be remembered that part of the regular preparation of the teacher for this lesson should be reference to the dictionary so as to ascertain

the correct syllabication of the word. Pupils may then be called upon to pronounce the word in imitation of the teacher, pausing slightly so as to indicate the syllables. Others may be called to the blackboard to divide the words into syllables by placing vertical lines between them. Here the teacher should stand close to the blackboard so as to be able immediately to erase the entire word if an error is made in the division. Care should be taken that somewhere on the blackboard should appear the word in an undivided form. It is also suggested that colored chalk be used to indicate the lines of division, and, furthermore, that at no time should the separation be indicated by raising the chalk from the board and indicating the different syllables by writing them as separate parts.

The next step should be quick oral drill on the spelling of the words by the cumulative-syllabic method. Once more it may be remarked that it is not our purpose to enter into a discussion of why this method has been considered the best. Statistics show conclusively that where it has been employed, the improvement in spelling percentages attained by a class is almost marvelous. The spelling is of this form:

Remember, re, r-e; mem, m-e-m; remem; ber, b-e-r; remember. Care should be taken that there be no exaggeration of vowel values, such, for example, as may be made when pupils pronounce a final suffix, *a-b-l-e*, with the long sound of a. While one boy is spelling, the rest of the class may be permitted to spell with him but in a low tone. When this step takes place, the word has been erased from the blackboard, or the boy who spells stands with his back to the board, while those in their seats spell with closed eyes. The entire class may then be called upon to write the word in the air, giving the name of each letter as they write it; or they may write the words on their desks without pencils. Further drill may be secured by sending children to the board one after the other, to write the word

and to syllabicate it. Finally, the attention of the children should be drawn to the word as a unit written on the blackboard unseparated, and on the perception card. It will be noted that at no time is the word on the perception card syllabicated.

The next step may be to develop the meaning of the word. Ask the class where they have met it before. Who remembers in what lesson it was? In what part of the story did it come? Does any one know the sentence in the reading book from which this word is taken? Who can give the sentence, or part of it? The actual teaching of the meaning will vary, depending upon the grade. Some of the methods are here suggested. From this sentence, what do you guess is the meaning of this word? Have you ever seen a word like this? Do you know some word which means the same as this? Do you know some other word or words which we could have used in the sentence instead of this word? Give some word which means the opposite of this. In the higher grades where the children have an approximate understanding of the meaning but cannot give the definition briefly, they may be sent to the dictionary. Abstract words should not be explained at great length, but should be associated with something concrete. Where possible, descriptive words should be explained by being dramatized. The teacher may give the children two or three sentences containing the word, and from the comparison of these sentences, the children may approximate or guess the meaning of the word. They may then be allowed to use the word in sentences. At times in the lower grades, it has been found valuable to prepare a large cardboard sheet on which appear type sentences showing the correct use of the word in a sentence. Children, during the study period, copy these sentences in their book, and in this way memorize, or at all events, become familiar with good examples of the correct use of the words they are learning. It should be remembered, however, that this last device is not a substitute for the teaching of the mean-

ing of the words. It is merely supplying one model after the children have formed their own sentences.

The return may now be made to the spelling of the word. First, it should be spelled orally by the children and then written on the blackboard. Care should be taken to have different children go to the blackboard so that, as far as possible, every one will have an opportunity to give some form of motor expression during the spelling lesson. If the word presents any particular difficulty, attention should be called to the difficult part, and wherever possible, a device should be employed for the fixing of the correct form. Finally, everything should be erased from the board and the children allowed to take their last quick look at the perception card. Ask the children to close their eyes, and in rapid succession ask questions like the following: What is the third letter from the last? Name the middle letter. What is the second letter of the word? How many e's are there in the word? — etc. This method is followed with every word. Then, in rapid succession, each perception card is shown once more to the class.

Papers have already been distributed, and the children are then told to write out the words of the lesson from memory. There should be no syllabic spelling at this point on the papers or in any blackboard or note-book work which comes after this step. Syllabication is a part of presentation, and not a part of expression. While the children are writing, the teacher should walk around the room and make note of the children who spell the first, second, and third word, etc., correctly. Wherever possible, she should select poor spellers and carefully see to it that they are later called upon to write on the board words which they have already spelled correctly on their papers. The aim should be to exercise the greatest care that no child be called upon to write a word on the blackboard unless he has already spelled the word correctly at his seat. As has already been suggested, the word should be written on the blackboard

as a whole. The children compare their own spelling with the word on the board. Frequently, the papers may be interchanged.

All corrections should be immediate. That is to say, as soon as the word has been written on the board, the children compare, and those who missed the word stand. The teacher should take note of the number of children who missed and this number should be written by the teacher on her own list, opposite the word. It will then serve as a guide, indicating whether the word needs special class drill or merely drill with individual children. Those who spelled the word incorrectly should draw a line completely through the word, and place the correct form to the right of the word or above the word as well as on the other side of the paper. In this way, we can get constant writing of the correct form. If time permits, children should be required to write the misspelled word on the other side of the paper correctly three or even five times. The correction proceeds in this manner to the end of the lesson. Then each child writes correctly in his "misspelled-word book," those words which were wrong in his lesson. The perception cards should then be fixed on the perception card-frame, and the words left in full view of the class.

Some Devices and Suggestions

1. Frequently, it will be found of value to test a class on the words already selected by the teacher from an earlier content, the testing to take place before any real teaching is done. It will be found that many of these words are already known by the class, and therefore the time for developing and impressing knowledge of the form may be very much curtailed.

2. Allow to remain on the blackboard a list of the words which have already been studied. Have each word distinctly pronounced by as many pupils as possible. Direct the attention of the class to the board, quickly erase a word, call upon one

pupil to spell it, another to use it in a sentence, and a third to pass to the board and rewrite the word, beginning a new column. Then have a pupil do this with the other words, the pupil calling upon his classmates for the word. In this way, pass through the list, calling for pronunciation, spelling, sentences, and rewriting, and when the lesson is completed, the first list will have been erased and a duplicate will have taken its place.

3. In dictating the words for a review spelling lesson, instead of giving the words separately, give a sentence containing the word, and have the children select from the sentence the word that they have most recently learned to spell. They write on the paper only the spelling word.

4. Spelling matches never lose their interest for a class.

5. Let the children at home make up lists of what in their estimation are the ten most difficult words taken up so far in the term work. Let five or six children dictate their lists to the class for oral spelling; the winner is the boy who makes up a list which catches the greatest number of his classmates.

6. Instead of having the same word respelt time and time again by the class, dictate derivatives. Later in the course, the children may be called upon to supply these derivatives themselves.

7. Frequently, in the dictation of words, direct the class to write the words not in a column, but horizontally, one after the other. When, owing to the fact that the end of the line has been reached, it is necessary to separate the word, the children are given a practical way of applying their knowledge of the syllabication of the word. If the separation of the word is incorrect, the word is counted wrong.

8. Misspelling a word repeatedly tends to develop the habit of misspelling, and fixes the incorrect form in the mind of the child. It will, therefore, be found advisable in written exercises to have the pupils show their conscious inability to spell a word correctly by drawing a dash where the word should appear.

Children should be trained not to guess at the spelling of a word.

9. It should be remembered that in practical life pupils are rarely called upon to spell orally. Oral spelling, which is simply describing a word by naming its letters in order, is a means to an end, and should never be used as the sole method of teaching spelling. The real test in spelling is writing the word correctly in a language exercise, a dictation exercise, a business letter, or the like. The proper function of oral spelling is to describe word forms already in the mind, not to occasion them. It has well been said that by describing an object an artist never yet learned to draw it. That artist, however, who can draw an object correctly from memory can certainly name its parts in their proper order. Moreover, every attempt he makes to describe the object accurately from memory helps him to see it better. So it is with words in learning to spell. If the pupil can construct the word in his mind, can visualize it, and can imagine it correctly, he can describe it. If he cannot visualize it, he cannot describe it. Every failure he makes in describing these in oral spelling, should stimulate him to examine more carefully the form of the word, and fix the image.

10. Let the most frequent form of dictated spelling lesson be that in which the words are given in sentences, brief, and with a worthy content, the entire sentence being written by the children.

11. Except in regular formal review tests, the teacher should not correct the work of the children. Correction may be made a part of the drill intended to fix the correct form.

Summary. — The spelling of words is of value only in written composition. Hence the meaning of all words must be taught in connection with the spelling. Words should be selected from (1) a reading lesson already taken up in the classroom; (2) a story intended for reproduction by the pupils; (3) from the subject matter of the grades; (4) from conversation lessons in preparation for composi-

tion. The principles underlying the method are: (1) a multiple sense-appeal should be used; (2) drill is necessary to fixation; (3) device should capture the interest; (4) application should be immediate. Effective aids in the teaching of spelling are: (1) correct articulation and pronunciation; (2) clear visualization of the after percept; (3) oral spelling by the cumulative syllabic method. Written spelling may take these forms: (1) writing words in columns; (2) writing words in succession along the line, thus calling for hyphenation; (3) writing words in sentences or paragraphs dictated by the teacher. Corrections should be immediate and should be followed by the correct writing of the misspelled words a number of times.

CHAPTER XIII

DICTATION

WHERE it is considered desirable to develop a habit of technical or formal accuracy which shall function in the margin of consciousness while the center of attention is directed more to content than to form, it is necessary at some point in the instruction to focalize upon the technique. Desire to express the thought supplies a correct motivation to the child. It is a common complaint with teachers that children become more and more inaccurate in spelling, punctuation, sentence structure, paragraphing, etc., as they become more interested in the thought to which they are attempting to give expression. In many cases, instruction in this formal or technical aspect is limited to the period of correction which follows in the class upon the writing of the composition. That this method of procedure cannot be based upon the right principles, and that it is not productive of adequate return for the effort expended by the teacher, is proved by the fact that in the seventh and eighth years of the course, children make mistakes which were made in the fourth and fifth, and the correction of which has been made the subject of almost countless lessons in the interval.

A right understanding of the meaning and the conduct of a dictation lesson should effect a reform. The object of the dictation lesson is, wherever possible, to develop the reason for a certain form or a particular use in punctuation; by repeated drill to render automatic the habit of the correct use of this form, or the right application of this mark in punctuation; and finally, to afford opportunity for the immediate application in

the writing of some content, interesting to the child, of this element of technique.

Every lesson in dictation should be an exercise in spelling and should present an illustration of some principle in sentence or paragraph form, in capitalization, or in punctuation. Many teachers have become impressed by the idea that a dictation lesson may be based upon the thought of the selection to be dictated to the class. There is here a confusion as to the real aim. If the purpose is to have the child become acquainted with a great idea expressed in classic form, it should be understood that this impression cannot be vivid or lasting if the only presentation of it is through the mere dictation exercise. Such selections should be developed with the class in somewhat the same fashion as a "memory gem" is taken up. And while it is possible that the writing of the selection will serve to fix its language more firmly in the mind, and while, in addition, it may be true that a dictation by the teacher is better than a mere copy by the children, it is to be remembered that such a dictation does not properly belong to the kind of exercise we are here attempting to explain. In this particular case, dictation is merely a method of securing motor expression that the memory may be more firm and retentive.

If, on the other hand, the aim is to fix a certain kind of expression or to show an application of some principle in punctuation, care should be taken that the content of the selection to be dictated be not so interesting that attention must perforce be divided between an understanding of the meaning and a proper appreciation of the formal element. It is not to be inferred from this that the paragraphs and sentences are to be concerned with a subject matter that cannot possibly present any interest to the child, on the theory that if uninteresting subject matter be afforded, there will be maximum attention to the formal aspect. Even in pure drill work, examples should have a content value. The danger is lest the

content be so interesting that the central aim of the lesson be lost sight of.

In a dictation lesson, it will be perfectly proper to have sentences and paragraphs dealing with topics selected from the history, the geography, or other subjects of the grade. For example, it may be that the aim of the lesson is the teaching of the unbroken quotation. The motive for the lesson may be the fact that the children are studying the reproduction of a story. In the course of their writing, it will be necessary to reproduce in written form a dialogue. The dictation lesson should come between the time at which the need for the use of the quotation marks is felt and the period during which it will be necessary for the children to make use of the quotation marks in giving their written version of the story. Now, in the formal lesson, it will be proper for the teacher to use as a content for her illustrations and for her final application, a conversation based directly upon, even drawn from, the dialogue of the actual characters in the story learned by the children.

In teaching the use of the comma for words in series, the teacher may employ sentences containing facts from the geography lesson, and so on. The teacher will readily see other implications of this suggestion.

All the sentences used for the inductive development of the principle to be taught, as well as the final selection given for the step of application, should be carefully chosen. A long paragraph containing but one little illustration of the point at issue, for example, would not be a good selection. On the other hand, one in which the English is completely twisted in order that the sentence may afford many illustrations of the point in question, would be equally bad.

The actual dictation of the selection to the children, should be a test of what has previously been taught. Occasionally, the entire period may be devoted to the dictation of altogether new matter, the aim being to test the power of the children, and

to afford an opportunity for review. The point to be taught in a dictation lesson should be learned by the children as a matter of observation. There are several possible methods of approach. In all classes, the formal element should be one which the children will find it necessary to employ in written work, one for which the need has already arisen. In other words, a dictation lesson never stands apart from the regular written English work of the grade. As a corollary of this, it may very easily happen that in no two classes of the same grade will the sequence of topics be the same. In each class, those points will be taken up for which the need arises in the course of the regular written work. At the end of the term, however, it is reasonable to suppose that every class of the grade will have covered the same ground.

The teacher may direct the children to a certain mode of punctuation used in some paragraph in the reading book or some part of the history or geography text book. Here the printed form is in the hands of each child, and the rule for punctuation, or for capitalization, may be stated by the child as a result of observation. He notices a certain sameness in the appearance of the passage in the book. Upon this point, the teacher attempts to focus his attention. The nature of the form, the probable reason of its use, and so on, are carefully developed. Then other sentences may be given to the children with the injunction that they apply this principle of punctuation. Here the drill may take one of three forms: The children may be given sheets of paper on which are sentences already punctuated. They may be called upon to describe the punctuation, to explain its use, if the sentences are properly punctuated, and to correct the punctuation if they find any errors. Secondly, they may be given a paper containing a series of selections either incorrectly punctuated or not punctuated at all. They may be called upon to supply the correct punctuation, and to give a reason for what they have done. Thirdly, they may be

asked to form a sentence of such a type that it will illustrate the point to be taught. They may be requested to write out this sentence, giving the correct punctuation.

The teacher may have prepared on large sheets of cardboard or heavy oak-tag, sentences showing the principle about to be taught. The punctuation mark itself may be shown in differently colored chalk. Once more the pupils are led to observe, to generalize, and to apply.

The teacher may recall the particular kind of construction which calls for the new lesson in dictation, and she may, simply by a process of developing through questions and answers, bring out the principle which it is her aim to teach.

When it is felt that the observation has been sufficiently concentrated, that there has been a sufficient amount of practical application in type sentences, the teacher may lead the children to formulate (in the shape of a general principle) the facts that they have observed. The wording should be clear, direct, and simple. The rule should be brief. The final step is where the teacher dictates a somewhat longer selection without emphasizing the part at which the difficulty occurs, thus testing the class on its retention of what has just been taught.

If there are many errors in the results, it will be quite fair to infer that the presentation has not been thorough. It may reasonably be expected that more than one-half of the class will produce a dictation exercise without any mistakes in it at all. This is given on the assumption that every word in the selection has been carefully considered with a view to ascertaining whether it calls for a knowledge of spelling that the children may fairly be expected to possess.

In the actual dictation, the teacher should first read the entire selection through, enunciating clearly, giving the proper length of time to the pauses, and so phrasing the reading that she will pause at a break in the sense. A few questions may then be asked of the class with a view to ascertaining whether the chil-

dren understand what the central thought of the selection is. During this time, the children should sit without pencils in hand, and with attention directed entirely upon the content of what the teacher is dictating. Then the actual dictation, and writing by the children may begin. At no time should the teacher repeat in dictating.

The speed of dictation should be such as to make the writing by the children approximate in rapidity that which they would do were they producing an original composition. In the lower grades, care should be taken that the children are not called upon to carry too many words in their minds. On the other hand, however, as the work proceeds through the grades, the number of words given as a single phrase by the teacher, should be steadily increased, until in the last year, the children should be able to take in a complete sentence of average length as a unit. In every case, however, the phrases and pauses as given by the teacher should be determined primarily by the meaning of the selection.

When the passage has been finished by the teacher, one of two courses may be followed. She may either read the selection through once more, or she may ask the children to read over what they have written. During this time, they should be allowed to make any corrections which they think necessary; and in the final estimating of their work, mistakes corrected by the children before the class correction takes place, should not be counted against them. In this way they may be taught to correct independently of the teacher's help, and so to form a habit that will be of inestimable value to them in later life. It may be objected, however, that children may then fall into a habit of careless punctuation, spelling, and arrangement in their first writing, depending upon the second reading for revision and correction. To avoid this, the teacher may set before the class as a general aim the ideal of perfect work; that is, the production of a paper which will have a minimum number of erasures and corrections.

The correction of the work may take any one of several forms. Children may correct their own work, or they may exchange papers and correct that of their classmates. If the selection dictated by the teacher was taken from a reading or other text book, the children should be requested to take out the book and to compare their work with the printed page. In other cases, mimeographed sheets, showing the correct form, and previously prepared by the teacher, may be distributed, one to each member of the class. Where it is not possible to do this, the entire selection should previously have been written out by the teacher on the blackboard and kept covered during the day and throughout the dictation lesson by sheets of paper to be removed when this point in the lesson is reached.

As the children look over the papers and compare what they or their classmates have written, with the correct form, the teacher should pass freely around the room, and should draw the attention of the entire class to the particular points of the lesson. This part of the work may be made to afford a review of the principles developed during the period of presentation.

All errors should be indicated in lead pencil or in differently colored ink, and the correct form should immediately be inserted. If there has been an error in spelling, the children should write the word correctly, underneath the dictation exercise. Finally, a summary of the number and the kind of errors should be made by each child. Those having perfect papers should be asked to stand, and the very best papers in point of appearance should be kept on exhibition on the bulletin board until the next dictation lesson.

Rarely, if ever, should there be a second dictation or a rewriting of the dictation exercise. It is difficult to conceive a condition in which the children will be supplied with a proper motive for such an exercise. If the results of the lesson show that the point has not been completely grasped by the class, the entire subject should be gone over at the next

dictation lesson, and should be dwelt upon until it has been properly fixed.

As an example of how such a lesson should be conducted, let us take the teaching of the use of the apostrophe as a mark of possession. It is of course to be assumed that the need for this instruction has been made clear because of errors in the children's work pointed out by the teacher.

The first work of the teacher should be to make clear what is meant by the idea of possession, and to develop this without introducing the complicating element of the use of the apostrophe. This can be done by making the first part of the work center around the use of the possessive pronouns.

The last of the pronouns to be taught should be "its," and there should be careful drill upon the use of this particular form before the study of the apostrophe is taken up. The usual procedure of the teacher is to study the use of the apostrophe and then to introduce the pronouns with the statement that "these are the words that can be made to show possession without the use of the apostrophe." The relation of *its* to the nominative form, *it*, is so much like that of the relation between the singular possessive of any noun and its nominative form, that the children, following as usually the line of least resistance, carry over the rule for the use of the possessive apostrophe to the pronoun form. As a result there grows up that most common of all errors in the writing of possessive forms. If the writing of the form *its* as a possessive form is drilled upon before the use of the apostrophe is taught, there will be focalization upon this correct form and the building up of associations between it and such forms as *his*, *hers*, *yours*, so that the writing of this word will become a purely formal thing. Later the statement may be made by the teacher that most of the words in the English language cannot be made to show the fact of possession by a complete change of the word such as we have in the change of *I* to *my*, and of *he* to *his*, etc.

We must use a mark, called the apostrophe. The rule for its use is: First think of the name of the person or the animal that actually is the owner or the possessor. Write the name of this person or animal. Then remember that the sign of possession or ownership is the apostrophe followed by *s*. If, however, the *s* is not sounded, we do not write it. Illustrations may then be given. If we wish to speak of a boy as owning a hat, we first write the word *boy* because that is the name of the person. Then we remember that the sign is the apostrophe and *s*. We think for a moment whether the *s* is sounded. We pronounce the word to ourselves, and finding that the *s* is sounded, we write *b-o-y's*. The teacher will find that the application of this rule is extremely simple and makes unnecessary the teaching of long lists of exceptions.

It will be noted that no attempt has been made here to develop the rule. It has been suggested that the rule for the use of the apostrophe could be developed inductively on the basis of a great number of illustrations given by the teacher and written on the blackboard. Is not this an unnecessary expenditure of time? The better method would be to write a number of characteristic examples on the board, to give the rule and to have the class see the application of the rule in every instance which the teacher has presented. At the beginning it will be found valuable to have the children write the *s* which follows the apostrophe, separate from the word itself. That is to say, the child should be compelled to lift pen or pencil from the paper when he has written the name of the owner or possessor. This physical act of raising the pencil is the outward sign of that pause in the thinking which is called for by the intelligent application of the rule. Needless to say, after a term or more of this formal drill the process of using the apostrophe will have become so completely automatic that the children will be able to write the entire word as a unit, and, when necessary, will insert the apostrophe.

Summary.—In written and in oral English, attention is concentrated upon either the grasping or the expression of the thought. All considerations of correctness of form are relegated to the margin of consciousness. In order that the habits of technical accuracy may function properly, at some time in their formation they must be focalized upon. Exercises in dictation are focalized lessons tending to fix habits which are later to operate in the margin of consciousness.

The subject matter of the dictated exercises may be related to the subjects of the grade or to the composition of pupils. The motive should be the desire to attain perfect written form. Each lesson should center around one point. The actual dictation should be a test of what has previously been presented. The process should be from observation through generalization of the principle and drill, to application to new matter. Time should be given to the pupils to correct their own work. Formal correction should be followed by repeated drill on correct forms until the probability of a recurrence of the error has been minimized.

CHAPTER XIV

COMPOSITION

COMPOSITION is primarily a form of written expression for developing the personality of the child. It is here that the newer point of view in education has probably exerted greatest influence upon methods. In all work where the product is a definite and readily examined thing, there is a strong tendency toward formalism. In language work, for example, conventional usage has fixed certain forms and idioms which go to make up correct English. Furthermore, an analysis of the practice of our best authors has brought to light principles of arrangement and proportion which, when carried out, create all the desirable effects of climax and suspense. Nothing, therefore, is more tempting than to develop skill in writing as a formal thing, subordinating everything to the right understanding of the rules of correct expression and artistic arrangement. It is this spirit which, to a large extent, dominated secondary and college teaching in English up to within the last few years. And it is the same spirit, though perceptible in a smaller degree, which has deadened composition work in the elementary schools.

Rightly conceived, composition should offer to the teacher the finest opportunities for affording to the children an added means of self-expression. It should give clarification to ideas, since expression always carries with it a rearrangement of the content of consciousness, and therefore, a better unification of experiences. All expression in language is a means to the better reconstruction and reorganization of mental states. As the opportunities for oral expression, owing to the size of the classes

in our ordinary organization, and the limited time which can be devoted to the work, are not so extensive as they should be, the teacher must rely upon the written exercise to give to all the class opportunity to realize itself by expression. This is the key to the teacher's work. Composition is for *self*-expression, and from this point of view a double duty is heavily laid upon the teacher. In the first place, she should more or less directly lead the child to the acquisition of experiences so vital, so much a part of his developing being, that their very urgency will create the motive for expression; in other words, the desire to communicate to others the nature of these experiences. Secondly, she must so surround the child during this work with a spirit of freedom and spontaneity, that the child will feel unrestrained in the process of expression. In this method of teaching, the teacher must give to the child a consciousness of mastery over the difficulties of the written form so that these will not stand between the idea and its adequate expression in words. In order to make clearer this point of view, it may be well to take up each of these points in fuller detail.

The day has practically passed when in our elementary schools children are called upon to write compositions on such subjects as "Home," "Friendship," "Character," and the like. It was the old idea that all that was necessary for the development of concepts which the teacher desired to have the children possess, was to direct the thinking of the children to these subjects in the hope that deliberation on the abstract theme would result in the formation of the desired general notions. A more rational psychology has taught that a general notion or a concept is merely the meaning that we read into our experiences and that, therefore, no concept that is really a part of the child himself, can be present except on the basis of concrete and particular experiences in the life of the child. It is the duty of the teacher to select such subjects for composition as will be directly and immediately expressive of the life of the child.

The subjects of compositions should be directly or indirectly personal. In the first place, if, as will be pointed out later, the approach is made through the study of a model, that model should be so selected that its tone, its theme, and the mode of its treatment are suited to the development of the child at the particular stage when the presentation is taking place. Nor is it to be supposed that this will be limiting the scope of the work. The power of imagination, that is, of projecting self into a figured environment, is so strong in children that the choice of subjects is practically unlimited. Nothing is more delightful to a class than to write from the standpoint of some imaginary person whom, for the moment, the child believes himself to be. It may be well to insist that in every composition the direct personal note be given by the use either of the pronoun in the first person, or by the direct naming of particular individuals in the class.

As an instance of this, we may take a subject like the following: If the composition happens to be an exposition of how to play a certain game, instead of a statement in the abstract of the rules of the game, the laying out of the field, and the disposition of the players, the child may be asked to write an account of an actual game which either he has played or he has seen his classmates indulge in. In his account he should refer to the players by name, and thus make his account intimate and personal. If the starting point of the lesson is some striking and general topic like "A Narrow Escape," "A Curious Coincidence," "The Unexpected Guest," or the like, the child should be encouraged to tell the story in the first person instead of as a mere narrative from the standpoint of an onlooker. In order to secure this kind of expression, the teacher must be careful in the choice of subjects.

A second requisite is the creation of an atmosphere of freedom and spontaneity. For this, three factors are necessary.

First, a feeling on the part of the child that he has something

to say worth saying, and as far as he knows, worth listening to. Suppose that the aim of the teacher has been to develop original modes of approaching a subject. The child will know that his work, to a great extent, must be expressive of his own personality. Since the desire to express the self in words or in action is one of the strongest characteristics of children during the elementary school age, there can be no doubt of the interest with which the child will take up the writing.

The second factor is the feeling that when once completed the work will be assured of an appreciative audience. Through all the work of writing, there should be present the consciousness that what the child is now writing will be seen or heard by many other children. The instinct of communication is only one phase of the general social or gregarious instinct. However well the teacher may have chosen her subjects, however animated may have been her development, it is only when the children feel that others than the teacher will read through their work, and read, moreover, with the interest that comes only to one who has tried the same thing, that they will write with the enthusiasm necessary for the production of worthy work.

Thirdly, to create the atmosphere of freedom and spontaneity, the child must be relieved of the haunting fear that every word is to be carefully scrutinized and every phrase weighed, and every sentence closely examined for the purpose of detecting errors. The center of attention during the time of actual composition should be directed to the thought and its fullest expression. Any attention diverted to the form will mean a distraction. It is not to be supposed that, as some have suggested, children should be allowed to write in complete and utter disregard of the rules and laws of punctuation, spelling, arrangement, and the like. All such questions, however, should be relegated to the margin of consciousness; that is to say, in a certain sense their control should be sent down to the lower centers. To do this successfully at any part of the elementary school course, the

focus of attention must first have been directed to acquiring a habit of accuracy in these particulars. Stiffness in school composition is due to one or both of two factors. Either the rules of formal expression have been insufficiently drilled, so that the production of correct form calls for a large amount of conscious attention, or else the method of criticism has been largely destructive, so that the child is buried under a wave of diffidence due to his fear of making errors which will evoke ridicule or unkindly comment.

It has already been pointed out in connection with the teaching of reading, that there should be a separation of the formal from the content element. In the written work in composition, it will probably be found that study of form should dominate the lowest classes. Children do not possess intuitively habits of correct written expression. These must be built up slowly. Not that the lowest classes should study formal work only. On the contrary, it will be found that a certain amount of purely content work is absolutely indispensable if the formal work is to be interesting. On the other hand, it is not to be supposed that in the higher grades formal work should be completely disregarded. To secure steady progress, the course must be continuous. In every case the underlying principle should be observed. *The interest in a real and living content must afford the motive for the mastery of the form.*

Instruction in composition may be said to pass through these stages: In the first place, the child lives either directly or vicariously through vital experiences. Secondly, he feels an urgency for the expression of these experiences. Thirdly, he gives oral expression to these, and attempts a written form of expression. Fourthly, he finds that the forms of expression at his disposal are insufficient to meet the demands made upon him by his new environment. Fifthly, the teacher, estimating properly the extent of the deficiency, sees that if the child is to give right expression to his thoughts, he must master a certain

form. The teacher relies upon the interest of the child in his experiences, upon his desire to give expression to them, and upon his feeling that this expression ought to be correct, to supply the child with that re-enforcement of his ideal which is one of the necessary and antecedent conditions of prolonged voluntary attention along the lines of true interest. Summarizing then, — given a child with something to say, who is assured of an interested audience, and is not preoccupied with the technique and formal difficulties of expression, we have the ideal conditions for good work in composition. In order to make clearer what has already been said, it may be well to lay down a series of suggestions.

1. Never assign a lesson for composition unless you are sure the children have sufficient information and experience to enable them to write easily, intelligently, and willingly.

2. See that all your subjects are concrete, personal, definite, and brief.

3. Remember that every written composition lesson carries with it two distinct features of difficulty: First, the organization of the thought. Secondly, the right expression of the thought. Make the work easier for the child by having almost every written lesson preceded by a period of preparation in which the point of view of the different children may be brought out, new attitudes suggested, and the right order of treatment decided upon. This period of preparation may frequently conclude with the formation of an outline by topics.

4. Devote a complete period to the actual writing of the composition and the reading by pupils of their own work. Make the period of preparation an exercise in oral composition.

5. Do not sacrifice free expression for the purpose of securing a beautiful copy. On the other hand, never permit slovenly work.

6. Maintain the closest correlation between composition and drill on the common errors of speech.

7. Be sure to distinguish a formal composition lesson of this type from a mere reproduction of the subject matter of other subjects of the course.

Summary. — Composition is an added means of self-expression for the child. Subjects should be personal. The spirit of the exercise should be free and spontaneous. To secure this, (1) the child must feel that he has something worth while to say; (2) he must feel that he is writing for appreciative and sympathetic readers; (3) he must not be burdened with the fear of over-minute destructive criticism. Interest in the real and living content must afford the motive for the mastery of the form. The sequence should be (1) gaining vital experiences; (2) feeling an urgent need for expression; (3) oral expression; (4) attempts at written expression; (5) study of forms of written expression; (6) adequate written expression.

CHAPTER XV

COMPOSITION (Continued)

The Study of Models

It has been suggested that in the teaching of composition there should be an extensive use of models. The recorded experiences of many of the best writers point to the fact that their own style was formed largely through the careful study of the works of their great predecessors. This studio or laboratory method has features of the greatest value for work in the elementary schools. The general principle underlying the method is eminently sound. The most important instinct in children on which the educative process can be brought to bear is the instinct of imitation. It is through imitation that human speech is transmitted from generation to generation. It is through imitation that we build up those habits of action which constitute the basis of character. In other fields, the potency of this instinct as an added factor in teaching has long been recognized. It is surprising that it has taken so long to make its way into the teaching of English in elementary schools.

It need not be emphasized that as carried out in the elementary school, the method should be essentially different from that suited to older children. Yet, while it is the aim not so much to give certain tricks of style as it is to furnish standards and models of correct, clear, and forcible expression, in many respects the underlying laws of the method will be the same. There must be a model, a careful study of the model with definite purposes in mind, perhaps an imitation, and finally an application to an original content of what has been gathered from the study.

In a brief way this summarizes the usual studio method. While it possesses many features of undoubted excellence, it must be carefully examined before it can be adopted *in toto*.

In the ordinary course of study the teaching of formal written composition commences in the fourth year. In the earlier years, there have been exercises in dictation, in transcription, and in directed paragraph construction. With the fourth year, however, begins the study of the model as a basis for composition. There should be a definite progression in the difficulty of the models selected. An ordinary course of study merely says that there are to be models of description, of narration, of exposition, and of letters. We are supposed to infer that there is to be a gradation of the difficulty. The needs in any particular locality will determine the principle that should underlie this increase of difficulty. A suggestion of the arrangement is here given:

LETTER WRITING

Fourth year, first half. — Select as a model a pupil's letter to father, or to mother, or to a teacher, on school activities. This is the most intensely personal subject that can be selected. If the teacher adjusts the time of teaching so that there will be a real or an apparent need for the writing of such a letter, the necessary motive will be supplied.

Fourth year, second half. — Select a pupil's letter to a fellow-pupil, on school life, etc. Here once more the personal note is sounded, while the added difficulty is the fact that correspondence between pupils of this age is less likely to be spontaneous than correspondence between a pupil and a parent or a teacher. The strain is therefore placed upon the child of meeting a new condition for which his earlier training has not prepared him. As a result, there will be development in the child's power of expression.

Fifth year, first half. — The child is approaching the time when, according to the requirements of a compulsory education law,

he may leave school and enter upon employment. The model may therefore be a letter making application for a position. The child will see the immediate importance and the ultimate value of this exercise, and there will be no question as to the interest and effort he will put forth.

Fifth year, second half. — The probabilities of having boys leave school to go to work become very much greater. As a consequence, the work in business correspondence may be made more extensive, and the models for letter writing may include various business forms, correspondence connected with organizations, and the like.

Sixth year, first half. — It will probably be found that a greater portion of time should be spent on the other branches of the composition work. It may be found advisable to omit any formal or advance work in letter writing. This is not to imply that the children are not to write any letters in this grade. It is to be remembered that the suggestions for models as laid down here apply only to the formal study of the technique of the letter taken up as a separate exercise. In addition to this, as in the other branches of the composition work, there should be informal work, such as is naturally suggested by the ever widening experiences of the child in his school and home relations. Therefore, the class may be called upon to write half a dozen letters covering the types studied in the fourth and fifth years.

Sixth year, second half. — Formal letter writing may again be taken up through the medium of a model, and particular attention may be paid to the formal, semi-formal, and the informal models of social correspondence. It is of doubtful value to spend much time on social correspondence in the third person. It is easy for children to understand that the acceptance or the refusal of an invitation should be determined in style by the nature of the invitation itself, and it is of much greater value to the children that they should learn how to write in a spontaneous and informal way little notes of acceptance or regret.

Description

One of the reasons why children develop in the higher classes no greater power of description than they possess in the lower, is that teachers have failed to analyze the difficulties of descriptive composition. There should be a gradation. On the one hand, the children should not at the outset be overwhelmed by too much; on the other, they should not lose interest in the work because each successive grade sees only a repetition of what was taken up in the earlier ones. In the analysis of the types of descriptive writing as here suggested, it should be remembered that the aim is only to give a basis for selecting models for intensive study. It is not to be supposed that the only descriptions which the children are to write should be those suggested for the grade, or already taken up in earlier grades.

It has already been made clear that the standard for choice of composition topics should be the degree to which these topics are expressive of the normal experience of the children. A child may be called upon in the fourth year to write a description of a certain subject even though the formal type of such description may not be studied until the sixth year. In such work, the teacher is not to be too critical of results.

Fourth year, first half. — The model may be a single, small, inanimate object, such as a chair, or a table, or a desk. This is easily described, first, because it is purely objective; secondly, because there is a regular mode of procedure from the whole to the parts, and to a statement of the use.

Fourth year, second half. — The description may be that of a room or an interior. Here the parts are easily arranged because there is, first, a description of the unit, and then a treatment in order of the various parts. Moreover, a further increase of difficulty may be provided for in the teacher's presentation by having the children inject a subjective element into their descriptions; for example, the feeling which the room arouses

at first glance, or the general impression which it makes on the mind of the observer. Retrospection or subjective analysis is always more difficult than purely objective description.

Fifth year, first half. — The description may be extended to that of a building. Here the teacher should aim to develop the idea of describing from two different points of view. The house in its surroundings may first be treated, and then the house as a thing by itself.

Fifth year, second half. — Description takes a long step from the purely expositional features it has possessed in the first three models. Here the subject selected should be a large scene of some sort — a street scene or one in the country. The demand made upon the children for descriptive adjectives and for phrases that will lend color to the account, will give opportunity for complete mental activity.

In the first half of the sixth year, the description may be that of a person, while in the second half, there may be an attempt at a combination of the last two named; that is to say, the model should be the description of a scene with a person or a group of persons in it.

Narration

Narration has primarily to do with action. It is dynamic and should be ever changing. Hence, it is in the drama that we can find the most valuable suggestions to guide us in the selection of models for this kind of work. Here, as in no other form of literary composition, we see the importance of unity and continuity. Two events stand out prominently: the climax and the catastrophe. The former is the key-stone of the play. To it, everything that precedes must lead. Whatever does not have intimate bearing on the development of the climax is evidence of bad construction. From the climax all events must radiate through the operation of the natural laws of cause and effect, to the final capping event, the catastrophe where poetic justice is meted out with lavish hand, where

intricacies are unraveled, and obscurities illuminated. Details may be introduced for variety or to give the audience pause. But in no case should any detail take so important a place that the main interest is even for a moment drawn from the development of the climax. The *deus in machina* must be felt but never seen. Furthermore, it is an important quality of a good play that the opening scene be such as immediately to grip the attention and give an insight into the main idea of the story.

In the selection of the model, therefore, and in the teaching of this form of composition, the teacher should be careful to emphasize the importance of the opening part of the story. If the method of taking up the reproduction of stories has been followed along the lines suggested in an earlier part of this work, it will be found that the children already have command of certain good forms of literary composition which will serve them as models. But it must not be imagined that the teacher is to rely altogether upon this knowledge. It is one thing unconsciously to imitate a good form without analyzing its component parts and accounting for its various excellences. It is quite another to take up this form as a central object of study, to concentrate upon it, and to focalize upon it with a view to making it an efficient factor for the more ready expression of one's ideas. It is from the latter point of view that the study of the model should be taken up. The principle determining the progression of difficulties in the models for narration, should be that of increase in the number of incidents and in the complexity or involution of their relation.

Fourth year, first half. — The model may be a single incident — a fable or a story. From the very beginning it should be pointed out that a story is completed when the point of the story has been told. Although the fuller treatment of this topic may be deferred to some later grade, from the very beginning children should be taught that most difficult of all

features of the story-teller's art; namely, that when they have reached the end of the story, they should stop.

Fourth year, second half. — The model may be a story which contains several incidents, so put together and so arranged as to develop a telling climax.

Fifth year, first half. — The teacher may employ a model which makes use of details for the effective telling of the story. The attention of the class should be concentrated upon modes of developing these details through descriptions, and particularly through dialogue.

Fifth year, second half. — A correlation with the work in description may be effected. The model may be a story containing a description of a scene more or less complex. When the children come later to write original compositions on the basis of the model they have studied, it may be suggested to them that it is possible to treat a description so as to make its general tone fit the tone of the story. This will lead to a hinting at the device of selecting details so as to create the desired effect. The same room, for example, may be described so as to create the impression either of cheerfulness or of gloom, depending upon what features in its appearance are emphasized.

Sixth year, both halves. — The correlation with the description work may be continued so as to have the story model contain a description of some person of importance in the narrative. In the second half of the sixth year no one particular model should be studied, but a number of stories should be read and carefully examined with a view to developing the idea of the appropriate introduction and the appropriate ending.

Exposition

The general plan or outline which is observable in most expositions is practically the same. The increase in difficulty, therefore, of our models should come from the use of a greater number of details in the course of the exposition. It will not

be necessary to treat this question at much length. The nature of the subjects chosen for the exposition work, together with the models which are furnished as illustrations of what is meant, will by itself determine the kind of difficulties added in the course of the added grades.

Fourth year, first half. — The model may tell how a game is played. The basis should be an actual game played in sight of the children or by the children themselves. The personal element may be injected here, as in all the other models in this branch of the work, by the use of names, and by definite locations in place.

Fourth year, second half. — The model may tell how an article is made. Care should be taken that the article chosen is one of use to the children, and one, moreover, which they have really made.

Fifth year, first half. — The subject may be, "How a lesson is conducted." This differs from the work of the fourth year in that the material that is used is no longer inanimate but consists of the living members of the class. In other words, there is a response on the part of those with whom the operation is performed.

Fifth year, second half. — The same idea may be carried out in somewhat greater complexity by choosing as the subject of the exposition some difficult and involved school evolution such as the marching into or out of assembly, the action of a class during a fire drill, etc.

Sixth year, first half. — Partly as a preparation for the science work of the seventh year and partly as an extension of the work in etymology which should have been begun in an earlier class, and which by this time should have reached a more or less advanced stage, the subject of the exposition may be the explanation of some term. Emphasis should be laid upon the logical development of the parts of the explanation, and care should be taken that the children weigh carefully the words, particularly the adjectives, used.

Sixth year, second half. — There may be a further extension of this kind of work by making the subject of the exposition a comparison of two terms or of two animals, or of two cities, or of two personages or characters in history.

Summary. — The study of models is an excellent mode of teaching style. The appeal is through the instinct of imitation. The models should be carefully graded.

OUTLINE OF A GRADED SERIES OF MODELS FOR COMPOSITION

YEAR-HALF	LETTERS	DESCRIPTION	NARRATION	EXPOSITION
4—1st	From pupil to father, mother, or teacher	A single inanimate object	A single incident *e. g.*, a fable	How a game is played
4—2d	From pupil to fellow-pupil	A room	A story containing several incidents leading to a climax	How some simple article is made
5—1st	Application for a position	A building from two points of view	A narrative developed through details	How a lesson is conducted
5—2d	Business letters	A large scene —city or country	A simple narrative combined with a description of its setting	How an intricate school manoeuvre is effected
6—1st	Review of form of letters	A person	A simple narrative combined with a description of its important personages	The explanation of a term
6—2d	Social correspondence Formal—Informal	A large scene combined with the descriptions of persons	Narrative studied with reference to appropriate introduction and conclusion	The comparison of two terms

CHAPTER XVI

HOW THE MODEL IS TO BE USED

It will be seen that the arrangement of the models in all branches of composition is such as to provide for a progression from the fourth year to the sixth. The question will naturally arise, — "What provision is to be made for the seventh and the eighth year?" That the model should be used in the last two years goes without saying. There is, however, to be a difference in the mode of treatment, and this difference is so marked, in other words, the method of teaching in the highest two grades is so different from that followed in the preceding three, that there will be no need of indicating the progression in difficulty of the model.

In general, it may be said that in the fourth year the aim should be to imitate the model as such. The teacher should particularly call the attention of the class to the sequence of topics. The idea of the outline, its function, and its value as a preparatory step to the writing of the composition itself should be shown. Moreover, by actual use, the teacher should show what a topic sentence is. It has been found of value to require occasionally that when the class prepares an outline, every topic should be represented by a complete sentence. While the model is studied, the only aim should be the understanding of the model itself, with a view to intelligent imitation. The members of the class will note that at a later time they will be called upon to write an original composition in imitation of the model they are studying, but it is unnecessary that their attention should be divided by letting them know what the subject of that composition is to be, or even what general form it is to take.

In the fifth year the study of the model may be with a view to guidance in the original work. That is to say, the subject for the original composition should be known to the class at the same time that they are studying the model. It will be unnecessary to go through the step of reproduction of the model in this year; for while the pupils are studying the model, since they already know the subject of the composition upon which they are to write, they are forming judgments as to how they must adapt the order of treatment of topics in the model, the development of these topics, and the choice of words, in order to give an effective treatment of their own subject.

In the sixth year the teacher should interfere to as slight an extent as possible in the work of model study. Children should form the topical outline practically unaided, and by a few leading questions they may be called upon to speak of those features of the model which in their judgment are worthy of imitation, and which admit of adaptation to their own original work. In other words, there should be the beginning of an attempt to form a critical judgment on the part of the children.

As a further suggestion, it may be said that in the first half of the fourth year, there should be, after the analysis of the model and the formation of the outline, merely an oral reproduction of the model. It is perhaps too much to ask the children to attempt at once the difficult step of exact reproduction. They are in this work confronted with three difficulties. In the first place, they must follow the order of development as indicated in the model. Secondly, they are met with the difficulties of spelling, punctuation, and the use of correct English. In the third place, there is the difficulty of remembering and incorporating into their own reproduction the exact words and phrases of the model. Throughout, there is a great strain upon the memory which may be exhausting to a child attempting this work for the first time.

If we insist merely upon the oral reproduction of the model,

we are accomplishing several things. In the first place, we are affording an opportunity for formal drill and exercise in oral composition. In the second place, we are relieving the children of the burden of paying attention to the spelling, the punctuation, the paragraphing, and the penmanship. And in the third place, we are creating a vital interest in the step of reproduction. There is no more stimulating element in class work than the comparison of the work done by one member of the class before his classmates with what each classmate figures in his own mind would have been his own performance had he the opportunity to appear before the class. In this step, the children should be encouraged to adopt happy words or phrases from the model and to incorporate them bodily into their own oral work. In fact, it is not too early to initiate in this class the habit of keeping note-books in which the children will write words or phrases which the teacher commends as being particularly apt and appropriate, and which could be used with advantage by the children in their composition work.

In the second half of the fourth year, the step of written reproduction may be introduced. The added difficulties of spelling, paragraphing, punctuation, etc., it is true, will be no less than they would have been had this work been done in the first half of the year; but as has already been suggested, it is advisable to have the pupils accustomed to the idea of imitation of a model before they are called upon to imitate in writing.

In the first half of the fifth year, it is unnecessary, as has already been suggested, to have the step of reproduction. Care should be taken that the subject chosen for the model may be closely similar to the subject of the first class composition based on the model. In this way it will be more easy for the children to incorporate words, phrases, and modes of treatment into their own work.

In the second half of the fifth year the formal study may be concentrated on the study of letter-writing, while in the other

branches of the composition work it may be found advisable to have the steps in the study of the model as brief as possible, so as to provide for as much original work as can be done in the allotted time.

In the sixth year the plan of study should be like that adopted for the fifth. That is to say, the subject of the first composition to be written by the children should be known to them at the time the model is presented. The step of reproduction may be omitted, but the attention of the children should be directed by the teacher not so much to the outline or to the sequence of topics as to the turns of phrases, the diction, and the structure of the sentence. Particularly should there be a careful study of what should be included in a single paragraph. Where English is not altogether a foreign language, it may be found advisable to classify paragraphs under certain heads, as is done in the paragraph study of the high school. It is always a convenient thing to be able to refer to a form by name, even though it be technical, rather than by a long description.

It is a mistake for the teacher to imagine that there should be but one model presented each term for each type of composition. She should select a number of the same general type for comparative study. These may be read at different parts of the period during which the study of the model is taken up, the aim being to furnish the children with many illustrations. The result will be that while there may be a general likeness in the nature of the reproduction made by the class, there will be some variety, since different pupils will select from the various models some one feature which they will add to the type model studied by all. Since in few cases will the judgment of two children exactly coincide, the work, being continually varied, will always be interesting.

In the first half of the fourth year it will probably be found most advisable to take one complete lesson for the study of the model, another for the step of reproduction, a third for a com-

position on a similar topic, and a fourth for correction. On the basis of two lessons in formal composition each week, it will be seen that it is possible to carry on the study of two models each month. The second may be selected from the reader or from a supplementary text book, or if the teacher so desire, from a regular book of models in English composition. It will be possible to have the study of the second model and the oral reproduction take place in one period, the writing of a similar composition in a second period, while the correction would occupy the third. The last composition period for the month could, therefore, be set aside for the writing of a test composition on a subject chosen by the teacher or selected by the pupils from a list presented by the teacher. It was been found valuable to carry on this plan of study throughout the fourth and the fifth years.

In the sixth year, there may be less study of the model and more opportunity for original composition. In fact, even in the second half of the fifth year it may be found advisable to restrict the number of models studied to one each month, thus largely increasing the amount of original work that can be done by the children.

It is suggested that in the first month of the term letters be studied; in the second, narration; in the third, exposition; in the fourth, description; while in the fifth, although there should be no model study, there might be a review of the models already studied so that the composition may be on such a subject as will involve description combined with narration through the dialogue and the use of the direct quotation.

Summary. — There should be a grading in the use of the model.

Fourth year — Direct imitation of the model and development of an outline.

1st Half — Oral reproduction of the model.

2nd Half — Written reproduction of the model.

Fifth year — Using the model for guidance, the step of direct imitation being omitted.

1st Half — Study of selected words and phrases.

2nd Half — Study of correct placing of parts of a letter.

Sixth year — Formation of outline by pupils omitted. Children to exercise their own judgment in designating features of the model most worthy of imitation.

1st Half — Study of paragraph unity.

2nd Half — Study of sentence unity.

CHAPTER XVII

COMPOSITION (Continued)

Letter Writing

The quality most difficult to secure in pupils' letters is spontaneity; and this is but natural. For this very quality is one so elusive, so thoroughly identified with the interests of the children, so completely a form of pure self-expression, that it may be doubted whether a spontaneous effect can ever, through the teacher's efforts, be *secured*. If it is not present it cannot be forced. Originality cannot be taught. If, however, we can discover what are the restraints which make letters written by children in the grades of the elementary school so artificial and awkward, it might be possible, could we but remove the hampering factors, to lend to this work, within the limit of the children's powers, the freedom, the grace, and the charm that characterize the correspondence of a Lowell, a Dodgson, or a Stevenson.

The traditional demarcation between the life of books and the life of the world finds its parallel in two entirely different forms of expression within the school. Just as there once was a belief (have we altogether outgrown it to-day?) that the form and the subject matter of written language should be as far removed as possible from the style and the content of everyday speech, so do our children in the schools unconsciously adopt, in their written work, a style as foreign to the natural form of the daily conversation as the subjects they choose for their compositions differ from the topics they discuss in their walks to and from school. Naturalness disappears as soon as they take pen in hand. They are on their best behavior, and strut about, so to

speak, uncomfortably correct, stilted, unbending. Nowhere is this more apparent than in their correspondence, for it is here that since naturalness is the main desideratum, the lack of it becomes most painfully evident. The great task before the teacher, briefly speaking, is this: to remove as much as possible the barrier between free thinking and written expression. The latter should be made not only the natural but even the necessary outcome of the former.

But how is this to be done? In the last few years great advance has been made in one direction. We have already referred to the fact that the subjects of compositions called for from the children are on live topics. We are coming more and more to realize that the logical sources of our composition work are not the pet theories of the teacher but the natural interests of the children. Little, therefore, need be said in this place regarding the choice of subjects. In the matter of form, however, the results have not been so satisfactory. Pupils have not attained the requisite facility in using the language. Their attention is constantly wavering between what they wish to say and how they wish to say it. We must concentrate our efforts therefore on the matter of form itself, and what is more, on those very parts where unnaturalness most clearly shows itself; namely, in the opening and closing portions of the letter. A graceful exit from the room is no less difficult than a graceful close to a letter; but both can be taught.

Even if we have secured a reasonable degree of ease in certain parts of the letter, we are confronted with a task, beside which the former becomes insignificant. The body of the letter may be made correct in outline and in sequence but it is generally couched in language absolutely different from the colloquial usage of the children. Kipling's Judy in "Baa Baa, Black Sheep," is a good type of the priggishness that we meet with. Much of this we can reform if we are but careful to have the children write on topics within their natural interests. When

this has been done, the rest of the cure lies in changing our method of using the models.

There are certain limitations to be observed in the application of the studio or laboratory method to the study of model letters. At this point we shall not go so far as to say dogmatically that these limitations are equally applicable to the study of models of description, narration, and exposition. It is possible, however, that the principle upon which our criticism is founded may be basic although the mode of its interpretation may differ in the various forms of composition. In the present connection it will be sufficient to say that the change in the mode of study, which should be inaugurated with the seventh year, will be along the line of the kind of study that is suggested here in connection with letter writing.

It cannot be too often repeated that if we are to achieve any degree of success in our teaching, we must be careful to make the center of our method the natural interests of the pupils, and the lines of our methods their natural activities. What is our present mode of procedure? The teacher announces to the class that she intends to begin an exercise in composition. She begins the study of a model which may or may not treat of a topic closely akin to the pupils' interests. In other words, she chokes originality by the first step of her method. She places the thought and work of another between the thought of the pupils and its adequate expression. It is true that this method insures the production of exercises of a definite form. The improvement over the former rambling, incoherent, chaotic composition is so great that we must recognize the benefit accruing from the study of models. But cannot these advantages be secured without spreading a deadening influence over the work of the pupils? What wonder is it that the letters are lifeless? At no time is opportunity afforded for the absolutely free thinking of the pupils. We make a strong appeal to their imitative faculty, and yet we wonder why the imitation is

not original. The method involves an inherent contradiction. We study the model only so as to insure accuracy of form, yet we plan the time for such study so that we mold not only the form but the content as well.

In favor of the method here suggested, certain arguments may be presented. It will be noted that it springs from the natural interests of the children. Its successive steps are responses to demands arising from the children's needs. At the outset no attempt is made to consider form. Since the quantity of attention at any moment is limited, if we are to permit and to encourage the free expression of thought, there must be no check on the pupil's thinking. No model is to be presented nor should anything be said by the teacher which will divert attention from the matter at hand; namely, the free expression of individual thinking.

The topic of the letter may be selected from the work of the class, provided there is something so interesting that the children feel a desire to communicate their experiences to others. Suggestions as to what these topics should be, if we are to provide for a gradual increase in difficulty, have already been made in our analysis of models for letter writing. It is to be remembered that all hints which have already been given as to the method of studying the models in the class apply to the other forms of composition writing, and not to letter writing. The modification that is here introduced is for the purpose of securing the spontaneity which, as has already been explained, is so vital a part of successful work.

Subjects should be concrete and specific, not a general account of progress in school work, except perhaps at the close of the term when the amount of ground covered and the readiness for promotion are prominent factors in the child's thinking about school affairs. By concrete and specific subjects are meant, such as an account of an interesting experiment in physics; the experiences of the children in class room gardening; a

report on an interesting discussion in history or geography; how a difficult problem in arithmetic was solved, let us say, by only one member of the class; how the district athletic meet or the school athletic meet was decided; the writer's opinion of a book or a story read in the class-room, together with advice to read the same story if the letter is written to a classmate; or a request for the title of a similar book if the letter is written to a teacher. A little thought will develop many similar subjects. After a holiday of any sort, the letter may be written on how the day was spent. A long vacation gives opportunity for writing descriptions of places or of people, or narrations of various kinds.

The teacher here should always be on guard to see that the pupils are treating of real and not of imaginary experiences. A simple warning to the class should be sufficient to prevent romancing. It is of no value to have the child write on the subject, "How I Spent my Vacation," or any other similar topic of a general nature. Let the subject be definite and to the point, and have the children select some incident interesting to themselves, and likely to be interesting to others, which will admit of expansion. A successful letter is detailed and intimate.

With a subject properly chosen, the most difficult part of the teacher's work is done. The next step to take in order to get the effect of realism is to provide some system of actual correspondence. Members of one division of a sixth year class, for example, may write to the children of a different division. If a letter of invitation is to be written, the many athletic contests between different schools may be made the occasion of a real correspondence. A fifth year class may invite a class of another school to be present at the game, and as incentive, the teacher may announce that the best letter will actually be sent. Surely, principals in the same or in different districts may arrange some plan of correspondence by schools. If a

book is to be bought for the class library, why should not the children be called upon to write the letter? Once more, the best letter could be sent, and when the book is received, a letter of receipt and acknowledgment may be composed.

It must be remembered that with a real motive there will be far better results than if the work is done in a perfunctory way. Have the pupils of one class write to individual pupils of another class. The letters may be enclosed in regular envelopes and sent through the regular mail box of the school. Where there is an interchange of letters by the pupils of different schools, the teacher of the corresponding classes should be furnished with a list of the register together with the addresses of the boys of the other class. This will give an intimate tone to the letter. If there has been a lecture or an entertainment of any sort in the school, let the class write to the lecturer. All challenges between classes should be made through the medium of regular letters written as a class exercise. In sending to the National or the State government for any material which the class may need for its work in geography or in nature study, write the letter as a class exercise.

Practice should be given in addressing envelopes. For this purpose, paper cut down to the right size will answer the purpose of the real envelopes and will be much more economical. A great deal of this informal letter writing can be done before nine o'clock, or at home, and in this way the regularly planned work in letter writing will not be seriously interfered with.

By the choice of the proper subject and a knowledge of the practical end which the letter is to serve, the teacher should have brought the class to a state where it is eager to get to work; but we are still far from the actual composition of the letter. The next step in the lesson should be the conversation between the teacher and class for the purpose of bringing out what the letter should contain. As the important points are given by different members of the class, pupils may go to the blackboard

and briefly write out their own contributions. The minds of the children are now keenly alive, and no attention should be wasted on order or form. What we are here developing is really the body of the letter; five minutes should be sufficient to bring out all that is necessary for the exercise. Then the attention of the class should be directed to the list of topics on the blackboard, and another five minutes should be given to enable the class so to number the statements that the sequence of ideas will be orderly and definite.

The remaining part of the period should be devoted to the writing of the letter. It is assumed that even in the lowest grade, that is, in the first half of the fourth year, the mechanical placing of the different parts of the letter has been taught. The ordinary composition paper is not to be used in this exercise at all. As soon as possible the ruled margin should be dispensed with. The teacher should get paper of foolscap size and cut it down to the proportions of ordinary note paper.

Up to this point, we have had free thought and free expression. The letter will show many errors, the style may not be fitted to the general tone of the letter, the opening and the closing of the letter may be models of what should be avoided, but at all events we have the pupil's own work, the expression of his own ideas. It may be well to use the few minutes at the end of the period for pupils to read their letters to the class. Those should be selected who have acquitted themselves most creditably in earlier composition work, so that the right to read the composition comes to be recognized as a reward given for good work.

At the second lesson, which should occur within the same week as the period devoted to the first composition of the letter, the pupils should take their letters from the envelopes in which all their written compositions are kept, and now for the first time, the model is presented to the class. The general principle for study is that the model shall be considered, not for purposes

of slavish imitation from the very beginning, but only for comparison and correction.

There are three points to which the attention of the class is to be directed. In the first place, there should be comparison with the model for the purpose of detecting errors in the mechanical placing of the various parts. Is the heading right? Are the punctuation marks properly used? Do paragraphs begin as they should? — etc. It will therefore be seen that the model which is presented to the child should be carefully prepared, and that it should be correct in all small matters of form.

A second study of the model should center on the introduction and the conclusion. Continued study of letters will show that the importance of the introduction decreases in proportion as the tone of the letter becomes more and more informal. Here, as with all study of the models, it should be remembered that it is not sufficient to have only one model presented to the children. Types of various kinds of openings and endings may be shown and wherever the pupils make corrections in their work, these should be made with the view of imitating not the words of the model but the spirit.

Finally, the model should be studied with the closest attention to the body of the letter. If what has been said regarding the choice of models has been followed, the letter in the hands of the pupils should have been so chosen that it deals with a subject allied to that on which they have already written. The rest of the period should be devoted to a description of the merits of the model. Different children should be called upon to read what they have written, and class criticism should follow. Some pupils should be called upon to write their letter on the blackboard, and the entire class should turn itself to the correction of the work. Finally, the lesson should be concluded with about ten minutes devoted to personal correction. Each child revises his own work, so that while it shall still preserve his own thought, it will be made as nearly as possible like the

model in form. During this concluding portion of the period, the teacher may walk around the room and by judiciously scattering her criticism, may manage to reach practically every member of the class, directly or indirectly, with at least one point of suggestion.

It may be objected that children in the lower classes can not be called upon to exercise the critical faculty which apparently is demanded in this method. It should be remembered, however, that at the beginning all the work is carried on under the immediate guidance and supervision of the teacher. Surely, we are asking no more of the children than we demand of them in a proper appreciation of the model. We have eliminated an uninteresting reproduction of the model, and we have kept close to the child's own interest. At no time has the model been studied purely for form. The motive for the study has been furnished in the desire on the part of the pupil to find out how he may improve his own work. At the same moment that he sees his faults, there is before him a model which shows him a correct form.

The lesson is completed in a third period when the letter is written, ready for sending. The teacher should be careful that instruction is given as to the proper folding of the letter, the addressing of the envelope, and the placing of the stamp. Since these are purely formal elements, they should be made part of a separate lesson, and the class should use either real envelopes or else paper cut down to the proper size.

A number of suggested models are here given. In the selection of other letters to be read by the teacher to the class, care should be taken that there is a progressive advance in the models. Even in the higher grades, models which are too long should be avoided. It would perhaps be too much to say that no models should be used exceeding in length the letters we demand from the children. It may be safer to say that the limit should be the power of the children to retain a unitary

impression of the letter while still carrying on the process of analysis. If the model is too long, the pupils think of it not as a letter but as an agglomeration of parts. In the lower grades, if any extreme is to be touched it should be on the side of over-simplicity.

Letters should be short, and care should be taken with the writing. It is never too early to impress on children the truth that a carelessly written letter is an affront offered to the reader. In our letters we talk to our friends, and if we are slovenly in our writing, we might as well call on them, untidy in appearance. It should be remembered that though correlation of the topics of the letters with the work of the class is desirable, such a relationship should be made only when we are sure of the children's interest in the topic. Only in a few cases do the models here given show the heading, and frequently they do not give the salutation. These are purely formal elements, and while the motive for the study of these forms should come through the desire of the children to write letters, there is no reason why these subjects should not be taken up as early as the third year when the children are copying letters from blackboard or from text book. The more complicated forms of headings may be taught in the later grades, but in general, the plan should be the same; salutations, headings, and subscriptions are all formal elements and should be focalized upon by the teacher in the course of the regular work. Some suggestions as to the technique of letter writing are given here although it will be found best to refer to some regular text book in the writing of English.

The heading of a letter gives us two separate pieces of information. First, it shows the place from which the letter is sent. Secondly, the time at which the letter is written. These should be kept distinct. In the third year, the first lessons in letter writing may be given. These should not be allowed to degenerate into mere exercises in penmanship. When the model has

first been copied by the children, the letter may at a later period be dictated by the teacher, who should at all times call the attention of the class to the placing of the parts, the capitalization, the paragraphing, and the punctuation. After a few lessons the dictation may become less definite. For example, — "We are going to write from a house at 258 East 56th St. Write the place and the date. This letter is to be written to your cousin." The child's memory and knowledge of form should help him to fill in the gaps. Before the first letter is written, there should be exercise and drill on headings and salutations apart from the letter itself. Examples of these letters used as models in the third year are given here. In the first half of the year the model may be limited to one paragraph. In the second half, it may contain two.

THIRD YEAR — FIRST HALF

Dear Cousin,

Did you watch at the window this morning? I almost cried when I saw the rain and knew I could not go to your house. Will you be home next Saturday? Love and kisses to all.

Dear Harry,

You ought to see how the beans I planted have grown. Did you ever plant any? The onion that you saw is all dried up. Can you tell me why?

Dear Friend,

When you did not come last week I thought you were sick. Why did you not write me a letter? I waited for you all day. When shall you be in New York again?

Dear Frank,

What fun we had in school to-day! A boy brought a rabbit and we gave it green leaves to eat. Did you ever see a gray rabbit? I saw one yesterday.

Dear Mother,

We have had a fine time this week. I went driving with Uncle John and the horses went so fast I was frightened. But Uncle only laughed at me. When will you come here? I pray for you every night.

THIRD YEAR — SECOND HALF

Dear Father,

The books which you sent me came here this morning. Thank you very much for them.

It has been raining since two o'clock. As I could not go out I looked at the books. I did not read any but I think I shall like them. Will you come here soon?

Dear Friend,

How does it feel to be ten years old? I have been that age for two months and I feel just the same. I wish you many more happy years.

Please write me soon and tell me what kind of birthday party you had. Did you receive many presents? Don't you wish birthdays came every week instead of every year?

Dear Mr. Brown,

Papa told me this morning that you had sent me the beautiful sled which I found near my bed when I got up. I want to thank you very much for it. It is beautiful.

I hope it will snow soon so that I can use the sled. The first time I take it out I am going to give my little brother a ride because his first name is the same as yours.

Dear Frank,

We began a new story in the class yesterday. I like it very much and think you will like it too. The name of the story is, "At the Back of the North Wind."

Our teacher reads to us and we all sit and listen. If your mother reads it to you, you can make believe you

are in school even though you are sick. I hope you will get well soon.

Dear Rose,

Mamma is going to let me have a real doll-party next Saturday.

Will you come early and bring your best doll with you? I want you to come early because I need you to help me to fix some things for the other girls.

Up to this point there has been no original composition work by the children. They have merely copied the letters, or written them from dictation. In the fourth year, the regular study of the model according to the method already suggested is to begin. It will be noted that in the model for the first half of the fourth year the name of the city is written on a separate line. While this form will at once be recognized as different from that conventionally used, there is no reason why it should not be adopted in the schools. To a great extent of course, convention will determine usage; and yet it should be one of the functions of the school to try to introduce reform. If we are writing to some one in the city, the words "New York" may be omitted, and then a comma is placed after the word "Street." Otherwise, as will be seen, no punctuation separates the two lines forming the address in the heading. It is probably better not to use abbreviations. The date should be written as a cardinal not as an ordinal number. The three lines forming the heading should be so arranged that they end flush at the right hand side of the page. In the salutation, the comma may be used in informal letters, and the colon in formal letters.

The teacher should call the attention of the class to the capitalization in the following forms: *Dear Father, Dear Friend, Dear Uncle John, My dear Frank, My dear Mr. Brown.* The form, *Dear friend John* has been called by some authorities

not a true English idiom, and should be avoided; instead, use either *Dear Friend* or *Dear John*.

The forms of conclusion should be taught at the same time that the salutations are studied, so as to impress on the class the fact that certain salutations carry with them inevitably certain forms of subscription. The rule, and it is without exception, is that only the first word of the subscription is written with a capital. The model advisedly gives the full name of the writer even in a letter written to the father. It is a good thing to impress on the children the business-like habit of placing their name in full at the close of a letter. The more informal closings will come naturally to them, and need form no part of the instruction in the school.

It will also be noted that an effort has been made to do away with the usual participial phrase which from time immemorial has been the closing part of a letter. The object is to avoid the indiscriminate "By so doing you will oblige," form, which constitutes a humorous element in many school letters. It is not intended that the participial phrase shall never be used. The aim is to teach that there are other ways of closing a letter.

In the study of the model for the first half of the fifth year, the teacher should impress on the class that it is bad form to sound one's praises too much in an application for a position. Furthermore, wherever possible, a specific reason for seeking a position should be given. The second sentence of the first paragraph does this. Call the attention of the class also to the brevity, the directness, and the general business-like character of the letter. Business men like directness. Many a man writes a long letter because he has not the time to write a short one. Explain this to the class.

In addition to the models that are to be studied, others, which may be read by the teacher to the class are also given.

FOURTH YEAR — FIRST HALF

108 BROOME STREET, NEW YORK,
March 3, 1913.

Dear Father,

You are so far away that I am afraid you didn't hear the good news. Both Bobbie and I are going to be promoted.

Miss Brown says a few other boys and I are to try the 5A class. Won't that be splendid?

Mother is very much pleased. She says she has a pleasant surprise for me when you come home. So please hurry with that business and take the fastest train you can find.

Your loving son,
CHARLES PRICE.

My dear Miss Brown,

The stories about Hiawatha that you read to us are very interesting. I was always sorry when you finished.

Will you please send me the names of other books in which I can read about the rest of Hiawatha's life? I enclose a stamp. I hope I am not troubling you too much.

Your affectionate pupil,

My dear Miss Brown,

I have been very sick for three weeks and I do not think I can come back to school for a month.

If I am not asking too much will you please send me the names of some good books to read? It is very lonely here sometimes. I should like some book like "Alice in Wonderland."

Yours affectionately,

Dear Frank,

Our school is going to play Public School 76 a game of basketball next Friday afternoon. The game will take place in our gymnasium at half-past three o'clock.

Will you ask your mother whether you may come? Mamma says you are to stay with us for supper and Tom will take you home. Please write soon saying that you will come.

Yours truly,

GOOD GROUND, L.I.,
July 8, 1913.

Dear Mother,

We arrived here at ten o'clock this morning. It was very dusty on the trains. I looked as black as coal when I reached the house.

In the afternoon I went with Fred to the field and watched the men digging potatoes. The earth has a very pleasant smell. We saw a great number of worms. Love to all.

Your affectionate son,

Dear Uncle,

Promotion time is almost here and all the boys are excited. Next week we shall be examined by the Principal.

I think I shall be promoted. I have always had "A" on my report cards. That means "Excellent" you know. But I am going to make sure and I shall do my best next week. Love to Aunt Mary.

Your loving nephew,

FOURTH YEAR — SECOND HALF

108 BROOME STREET, NEW YORK,
March 3, 1914.

Dear Harry,

Bobbie told me this morning that you are in bed with a heavy cold. I am very sorry. I hope the doctor is not making you take some awful medicine.

The class exercises were very successful. The song went splendidly, although we missed your voice. Everybody was very much pleased with the Indian Club drill.

Do not worry about the lessons. I'll copy the spelling for you and help you out with any new arithmetic we have.

Sincerely yours,
CHARLES PRICE.

Fewer models are added here to be read by the teacher to the class since it should be the aim to devote more time to the study of the outline.

438 SECOND AVENUE.

My dear Fred,

The boys of our class are to play a game of football with the team from Class 5A on Saturday next. If you want to have a good time, see the game.

Please do not say you are too busy. If you like, I will call for you on my way to Central Park, where the game will take place.

Yours as ever,

November 18, 1914.

Dear Harry,

Why must your class have a football game on the same day that *our* class is going to the Aquarium? We have been planning our trip for several weeks, and I am afraid I cannot go with you to the Park.

If it rains on Saturday I suppose your game will be postponed; then I shall wait for you until half-past nine. Do not fail to come with us if you do not go to the game. I have spoken to Miss Brown, my teacher, about you, and she will be very glad to have you come.

Yours,

Dear Uncle,

We have just received our report cards for the month, and I thought you would be glad to hear that I received "A" in my work. You know this is the first time my card had nothing but "A" on it.

I find that my lessons are not so difficult as I thought they would be. I have plenty of time to play and still do my written work very neatly. Love and kisses from all.

Your affectionate nephew,

Fifth Year — First Half

The indention used in the model in these cases should be carefully followed. Further, it will be noted that when the salutation takes the pen well across the page, the words "Dear Sir" are written not under the state or city name, but well over to the left at the margin. If this is not done the letter will look patchy, with but one word at times on the first line of the body of the letter.

108 Broome Street, New York,
March 3, 1913.

Messrs. Abraham & Strauss,
Fulton Street, Brooklyn, N.Y.

Gentlemen,

I am a graduate of Public School 20, and I am anxious to secure employment in some good house. I respectfully make application for a position with your firm in order to gain a thorough knowledge of the dry goods trade.

I am fourteen years of age and I can furnish recommendations from Mr. Brown, the Principal of Public School 20, from which I was graduated last February.

Very respectfully,
John Mason.

Models to be read by the Teacher

Dear Frank,

I have just returned from my first ride in the Subway, and I am sure you will like to know what I think of it.

The cars run under ground and are therefore lighted all the time. They look bright and clean and all the metal work sparkles as if it were just polished.

The trains move very quickly, but except for the stations nothing can be seen. I tried to look out of the window, but my eyes hurt because of the pillars which are close together and very near the tracks.

At first I thought the noise was going to give me a headache. But in a few minutes I became used to the rumble and did not mind it.

I hope you will come to the city soon, so that we can take a ride together, the whole length of the Subway.

Yours very truly,

Dear Tom,

You ought to see the new picture my mother bought and hung up in my room! It is beautiful. I am afraid I cannot study my lessons at my desk any more. I always want to look at the picture.

I do not know who the painter is, but the name of the picture is "The Storm." It shows a little fishing vessel out on the ocean. The waves are higher than the boat and all white with foam. I think there must have been a terrible storm, as the sky is black with clouds, and the rain is falling heavily.

Do you remember a poem by Longfellow about a boat wrecked in a storm? I tried to think of the name but I could not recall it. We read it one day last summer when it was raining so hard that we could not play. If you know what poem I mean please send me the name, as I wish to read the story while I sit in front of my new picture.

Yours very truly,

Dear Mother,

I am a real cook! When I come home I am going to put on an apron and do all the work in the kitchen. Do you want to know what I made? I want to tell you, so I hope you will say "Yes" to my question.

It was raining yesterday, and Miss Brown, who always shows us new games, asked us would we like to make "fudge." Of course we all shouted "Yes!" Then we went to the kitchen, and what fun we had!

We took about two cupfuls of sugar, a cup of milk and a lump of butter about the size of an egg. We put all into a pot together with seven teaspoonfuls of cocoa, and

placed the pot on the stove. I did not help in this. But when the mixture began to boil I had to stir it for about a quarter of an hour. How my arms ached! And I had to stand so close to the stove that my face was red as fire.

When my work was through, Mary beat the brown stuff a little and poured it into a buttered platter. As soon as it began to cool Miss Brown cut it into little squares.

Then we all went into the parlor, and in about half an hour, while we were singing, Miss Brown brought in the platter, and we had a grand feast of "fudge." I wish I could send you some, but it was so good that every piece was eaten up, even the crumbs.

Your affectionate daughter,

Dear Father,

I think when you get back to New York you will be most surprised to see the policemen on horseback throughout the city.

Yesterday I went to Broadway with Jack. I saw one of the policemen at Herald Square. His horse was very beautiful, and the officer had a pretty cap instead of a helmet.

I saw an automobile try to go down Broadway. The officer motioned to the man, who then turned down Thirty-fourth Street. Jack told me they do this so that the people who get off the cars can cross the street safely.

I am feeling well, only I hope you will soon come back to

Your loving son,

FIFTH YEAR — SECOND HALF

108 BROOME STREET, NEW YORK,
March 3, 1914.

HOUGHTON, MIFFLIN AND CO.,
85 FIFTH AVE., NEW YORK.

Gentlemen,

Please send me, by Adams Express, as soon as possible, the following:

2 doz. Smith's Intermediate Arithmetic.
3 copies Longfellow's Poems, Household Edition, cloth.
1 doz. Whittier Leaflets.
1 set Little Classics, 16 volumes, green cloth.
2 copies Uncle Tom's Cabin. Popular Edition, cloth.

When you forward, please notify me by letter, enclosing invoice.

Yours respectfully,
EDWARD READE.

MODELS TO BE READ BY THE TEACHER

D. C. HEATH & Co.,
Gentlemen,

Please let me know how much it will cost to get by mail a copy of Heath's Fourth Reader. Enclosed please find stamp for reply.

I hope you will quote your lowest price, as I wish to present the book to a society of which I am a member.

Yours truly,

D. C. HEATH & Co.,
Gentlemen,

I am very sorry that I must trouble you about such a little thing as one copy of a book. But the Heath's Fourth Reader which you sent is soiled at page 38, and I should like to have a clean copy.

I hope I am not causing much trouble.

Yours respectfully,

THE PRESIDENT,
LINCOLN LITERARY SOCIETY.
Dear Sir,

I have been requested, as Secretary of the "Lowell Reading Circle," to invite your society to be present at our next meeting, Friday, December 16th, at half-past three.

We hold our meetings in Room 38, and are anxious to have our friends who belong to other societies in the

school see what we are doing. I hope your society will find it possible to be present.

Sincerely yours,
HENRY FRANKLIN,
Secretary.

In the sixth year the two models which are suggested constitute a communication together with the reply. In the model presented for the second half of the year, we have given the only type of formal letter in the third person which can come within the experience of an average class of boys. It is absolutely necessary to make these letters real by associating the writing with some actual event in school life.

SIXTH YEAR — FIRST HALF

PUBLIC SCHOOL 34, 108 BROOME STREET,
February 13, 1914.

THE PRESIDENT,
PERSEVERANCE CLUB.

Dear Sir,

At the last meeting of the Everonward Club, upon a vote taken by its members, the Secretary was instructed to communicate with the proper official of the Perseverance Club, challenging it to a debate.

I hereby challenge the club to a debate, the conditions to be decided upon by joint committees appointed by each club.

We suggest that the debate be held in the Assembly Hall on Friday afternoon and prefer that three debaters be on each side.

We hope that the challenge will be accepted.

Sincerely yours,
GEORGE SMITH,
Secretary.

PUBLIC SCHOOL 34, 108 BROOME STREET,
February 23, 1914.

THE SECRETARY,
EVERONWARD CLUB.

Dear Sir,

I hasten to acknowledge the receipt of your communication of the 13th inviting us to meet your club in joint debate.

After placing the motion before the club at its meeting last week, we decided unanimously to accept your offer.

A committee has already been appointed which will meet someone designated by you at any future date you may select.

Yours sincerely,
JACOB WEISS,
Secretary.

The members of the Everonward Club extend to you and your friends a cordial invitation to be present at their joint debate with the Perseverance Club of 6B, to be held in the Assembly Hall of Public School 34, on the afternoon of Friday, March eighteenth, nineteen hundred fourteen, at three o'clock.

JACOB REICH,
Secretary.

MORRIS KLINE,
President.

Since the larger part of the letter writing of this year includes business communications, applications for positions, and the like, there is no attempt made to give supplementary models. These may be found in any of the text books on grammar or composition.

In the seventh and eighth years the letter writing should of course be much more difficult and advanced. As has already been suggested, at this point an effort should be made to secure variety and naturalness in the opening and the closing of the

letter. Care should be taken that the models here presented are used according to the method described. That is to say, there should first be free writing by the children themselves. No attempt is made in our presentation of the models to preserve the form of a letter. The correct placing of the parts should have been taught in the earlier classes. It will be noticed furthermore that we have for the most part used selections from standard authors. A good epistolary style is an accomplishment entirely apart from a generally good literary style, and the former is much more rare than the latter. The teacher's own reading will supply her with many more illustrations than are here given.

Models of Openings of Letters

Many thanks for your letter. It rejoiced me to hear that the dinner over which you presided was a success, as it ought to have been with you at the head of the table. It made me wish I could have been there; but I was quite right in staying at home, where I had a good deal to keep me.

— *Oliver Wendell Holmes*, February 26, 1878.

I always find myself in a little hurry when I sit down to write — partly because I am generally pretty busy, and partly because I always put off writing on purpose as nearly as I can to the time of the packet's leaving.

— *Oliver Wendell Holmes*, Paris, October 22, 1833.

I am unwilling to let the packet go without taking advantage of it, and I shall therefore send you a few lines, the principal object of which is to let you know that I am well, and to inquire again why I hear nothing from you. If the post has done its duty you have received more than a dozen letters from me, and I have not had the shadow of an answer. . . . If I could only have news from home I should be perfectly contented.

— *Oliver Wendell Holmes*, Paris, September 28, 1833.

I begin this letter, as I have all of late, with a complaint of not receiving letters. I cannot suppose but that you write, and am entirely unable to understand why I hear nothing from you. Although I go on the principle of not worrying myself, I confess it is not comfortable to be so long without one word from home.

— *Oliver Wendell Holmes*, Paris, August 30, 1833.

You told me that I *need* not read the book which you have sent me, and for which I cordially thank you; but you did not tell me I *must* not read it. Now I have read it, every word of it, and I wish to say to you that I have had too much pleasure in reading it to be denied the privilege of telling you how I have enjoyed it.

— *Oliver Wendell Holmes*, December 8, 1869.

You cannot imagine how delightful it is out here. The greatest multitude of birds of every description I recollect ever to have seen. The grass is fast growing green under the kind sun of spring. Every day that the sun shines I take my book and go out to a bank in our garden and lie and read.

— *J. R. Lowell*, Cambridge, April 14, 1837.

I have no particular reason for dating this letter as I have, except that 18th sounds as well as anything else, for I have no idea of the true day of the month. Since I have been in Italy I have cared nothing about calendars.

— *J. R. Lowell*, Naples, April 18, 1856.

No greeting could go to my heart straighter than yours, and yet I have let all these days slip by without returning it — not a day, though, without thinking of you, and *meaning* to write.

— *J. R. Lowell*, Cambridge, September 18, 1836.

Thank you for your letters — especially that from among the dear old Adirondacks. Though written in pencil, it did my heart more good than my eyes harm — only it made me homesick.

— *J. R. Lowell*, Cambridge, October 28, 1857.

You see by my date that I am back again in the place I love best. I am sitting in my old garret, at my old desk, loving my old friends.

— *J. R. Lowell*, Elmwood, March 11, 1861.

I hope you will come hither as early as you can, for it will be vacation, and I can see more of you. And I want you to see my trees with the leaves on — especially my English elms. I hope by the middle of August our worst heats will be over, for they begin early this year. As I write the thermometer is 92 degrees.

— *J. R. Lowell*, Elmwood, July 18, 1870.

Parting with you was like saying good-by to sunshine. After I got home, my study looked bare, and my old cronies on the shelves could not make up to me for my old loss. I sat with my book on my knee and mused with a queer feeling about my eyelids now and then.

— *J. R. Lowell*, to Thomas Hughes, Elmwood, October 18, 1870.

I have been so busy lately with doing nothing (which on the whole demands more time, patience and attention than any other business) that I have failed to answer your very pleasant letter of I don't know how long ago.

— *J. R. Lowell*, Paris, May 28, 1873.

I have suspended my thermometer outside of the window; and, looking at it a moment ago, I perceive that it is polar weather out of doors. Really, an excursion into the country is not to be thought of in this first fierceness of the winter. So pray do not expect me to-morrow.

— *Hawthorne* to Longfellow, Boston, November 30, 1840.

I have been looking for a letter from you every day. Why don't you drop me a line? It would be particularly cheering just now. I have not been out of the house since you left here. Having been much indisposed by a cold, I am at the mercy of every breath of air that blows.

— *Washington Irving.*

Models of Closing of Letters

Well, as I said, I must be off to the hospital and try to find something more interesting for the next time. Love to all.

—*Oliver Wendell Holmes*, London, July 25, 1834.

I shall stop. My letters are crisp, and snap short off. I shall stop, first because I must breakfast, and, second, because I have a million of things to do afterwards. Give my love to all, and excuse me for hurrying to the Café Procope.

—*Oliver Wendell Holmes*, Paris, November 29, 1833.

I am at my wit's, paper's, and daylight's end, and am, as always,

Your
J. R. L.

(Cambridge, June 12, 1860.)

"I am holding 'good-by' at arm's length as long as I can, but I must come to it. Give my kindest regards to Rawlins, and take all my heart yourself. God bless you. A pleasant voyage, and all well in the nest when you get back to it.

Always most affectionately yours,
J. R. Lowell.

(To Thomas Hughes, October 18, 1870.)

The following examples of conclusions from Mendelssohn's letters to Moscheles are taken from "Studies in English Composition," Keeler & Davis (Allyn & Bacon), 1897.

May we meet in health and happiness, and may you be as kindly disposed as ever, to

Yours,

And now farewell and fare ever well.

Yours,

My best wishes accompany you on what I trust will be a happy and pleasant journey.

Yours ever,

And trusting you will preserve a kind remembrance of me, I remain,

Yours most sincerely,

My love to Emily and Serena, and may you and Moscheles be as well and as happy as I wish you to be.

Yours,

For to-day, good-by. And more thanks and — hurrah, you are coming!

Ever yours,

Letters and Bodies of Letters

We had, last night, an old-fashioned northeast snowstorm, far worse than anything in the winter; and the drifts are now very high above the fences. The inhabitants are pretty much confined to their houses. All houses are one color, white, with the snow plastered over them, and you cannot tell whether they have blinds or not. Our pump has another pump, its ghost, as thick as itself, sticking to one side of it.

— *Henry D. Thoreau*, Concord, March 22, 1861.

My dear Sir:

I expect to sail for England in the Baltic on Saturday next; and although my stay will probably be quite brief, I am desirous of seeing Mr. Rogers. Will you give me a line to him and any other friend in England whom it would be pleasant for me to see, and oblige,

Yours ever, truly and respectfully,

Henry T. Tuckerman.

We had a very quick passage to Albany, where we arrived at three o'clock on Thursday morning. I was unwell almost the whole time, and could not sleep either night. We left Albany about an hour after we arrived there, in a wagon, and reached Johnstown between ten and eleven in the evening. The roads were fine, being turnpike almost the whole way; but I was so weak that it was sev-

eral days before I got over the fatigue. I have had a little better appetite since I have been up here, though I have been troubled with the pain in my breast almost constantly, and still have a cough at night. I am unable to take any exercise worth mentioning, and doze away my time pretty much as I did in New York; however, I hope soon to get in a better trim.

— *Washington Irving.*

I was, a few mornings since, on a visit to the Duchess of Berwick. She is the widow of a grandee of Spain, who claimed some kind of descent from the royal line of the Stuarts. She is of immense wealth, and resides in the most beautiful palace in Madrid (excepting the royal one). I passed up a splendid staircase, and through halls and saloons without number, all magnificently furnished, and hung with pictures and family portraits. This Duchess was an Italian by birth, and brought up in the royal family at Naples. She is the very head of fashion here. Well, this lady of almost princely state, will be one of the ladies-in-waiting on the little Queen when she receives her mother. She will stand behind the Queen at the foot of the staircase of the royal palace, and perhaps near her Majesty's train.

Think of that, my dear, think how grandly these little queens of thirteen years of age are waited upon. . . . After all this magnificent detail, I shall expect, in return, an account of cousin Julia's Ball, and how you all enjoyed yourselves, and how you were all dressed.

Your mother reminds me that to-morrow is your eighteenth birthday, and though I know that my "happy returns" will reach you a few hours too late, I cannot but send them.

You are touching manhood now, my dear laddie, and I trust that as a man your mother and I may always find reason to regard you as we have done throughout your boyhood.

The great thing in the world is not so much to seek happiness as to earn peace and self-respect. I have not troubled you much with paternal didactics — but that bit is "over true" and worth thinking over.

— *T. H. Huxley.*

My dear Longfellow:

You are coming to England, you know. Now listen to me. When you return to London, I shall be there, please God! Write to me from the Continent, and tell me when to expect you. We live quietly — not uncomfortably — and among people whom I am sure you would like to know, as much as they would like to know you. Have no home but mine; see nothing in town on your way towards Germany, and let me be your London host and cicerone. Is this a bargain?

Always faithfully your friend,

CHARLES DICKENS.

This morning I poured some ink for the first time into your pretty ink-stand, and, as in duty bound, hansel it by writing to you. It has been standing on my shelf of my secretary, its mouth wide open with astonishment at my ingratitude in not writing to thank you, ever since it came. It needn't have been so jealous, though, for I have written to nobody else meanwhile, and it should remember that I can at any moment shut it up tight, deny it ink, pen and paper, and thus cut it off from all its friends. "Monster!" I seem to hear it say, "you would not surely deny me the sad consolation of sending my love to Mrs. Herrick and telling her how home-sick I am? There are all kinds of fine things in me, as good as were ever in any ink-stand that ever lived, if you had but the wit to fish them out. If I had stayed with my dear mistress I should ere this have found a vent for my genius in a score of pleasant ways." Well, well, so long as you don't make me uneasy with your reproaches, I shall be sure to treat you kindly for the sake of your old mistress, . . . who is always contriving pleasant ways of making her friends grateful.

Since I wrote, I have been down the harbor with the pilots in "The Friend." We went first to Hull and telegraphed the boat, which was cruising on the inner station. They could not come in for us at once, because they were on the lookout for the English steamers, so we had a chance to investigate Hull a little. It is a pretty little village cuddled down among the hills, the clay soil of which keeps them densely green. The fields are broad and wholly given to graz-

ing cattle and sheep, which dotted them thickly in the breezy sunshine. Down in the village we found a stalwart fellow in the barn shearing sheep. This was something new to me, and going away, I thanked the man for having shown me something I had never seen before. He laughed and said: "If you'll take off them gloves o' yourn, I'll give you a try at the practical part of it." By Jove! he was right. I never saw anything handsomer than those strong, firm hands of his, on which the sinews were as tight as a drawn bowstring.

I told him that I was bred in the country as well as he. He laughed again and said: "Wall, anyhow I've the advantage of you, for you never see a sheep shore, and I've been to the open and shore a sheep myself into the bargain." He told me that there were two hundred sheep in Hull, and that in his father's day there used to be eight hundred. The father, an old man of near eighty, stood looking on, pleased with his son's wit, as brown as if the Hull fogs were walnut juice. Then we dined at a little inn with a golden ball hung out for a sign — a waif, I fancy, from some shipwrecked vessel.

— *James Russell Lowell.*

Will you dine with me on Saturday at six? I have a Baltimore friend coming, and depend on you. . . . If not Saturday, will you say Sunday?

— *J. R. Lowell* to Longfellow, Elmwood, May 3, 1876.

The aspect of a Dutch town is much as I expected, and of course quite peculiar. Brick houses with sharp roofs, green blinds, generally small and not more than two or three stories high, with remarkably pretty iron fences before them — odd names and signs up at the windows, — at intervals the figure of a man opening his jaws as if to bolt a score of pills, the sign of the apothecary shops — here a street and there a canal — here a hackney coach on wheels, and there one which is dragged over the smooth flagstones on runners — such are the images that rise to my mind when I think of Rotterdam or Amsterdam.

— *Oliver Wendell Holmes,* London, July 25, 1834.

Your most unexpected gift, which is not a mere token of remembrance, but a permanently valuable present, is making me happier

every moment I look at it. It is so pleasant to be thought of by our friends when they have so much to draw their thoughts away from us; it is so pleasant too, to find that they have cared enough about us to study our special tastes — that you can see why your beautiful gift has a growing charm for me. Only Mrs. Holmes thinks it ought to be in the parlor among the things for show, and I think it ought to be in the study, where I can look at it at least once an hour every day of my life.

— *Oliver Wendell Holmes*, July 6, 1891.

These may be considered types of the letters to be presented. When the study of the general thought, the tone, the style, the paragraphing, and finally the sentence structure has been completed, have the class go over the model once more so as to learn any good words or phrases which may be used by them in their own work. In the fourth year, first half, direct attention to "to be promoted" rather than to "to get promoted." Have the class study the right form, keeping a book in which they will enter from time to time similar expressions which will become a part of their written and spoken vocabulary.

In the fourth year, second half, note the word "successful" rather than the indifferent word "good" or "nice." Synonyms may be elicited from pupils of the class, and boys should be encouraged to use these rather than the word given in the model.

In the fifth year, first half, "secure employment" rather than "getting a job" or "getting a place" should be emphasized. The word "thorough" should be dwelt upon as a desirable addition to one's vocabulary. The phrase, "furnish recommendations" is one that should be brought to the attention of the class. Note also that we use "was graduated" rather than "graduated."

In the fifth year, second half, the word "notify" is used where the usual letter makes use of the word "advise." The latter is not good form.

In the work of the sixth year, first half, a number of words and phrases should be made vital to the class: "hasten to acknowledge," "decided," "unanimously"; "someone" written as one word, "designated" — are examples. So also, "was instructed to communicate," "joint committees," "that the debate be held," with emphasis on the subjunctive form, are important.

Finally, there should be study of the spelling and the punctuation. Here the method of the dictation lesson may be employed. After the punctuation mark has been noted, the reason for its use should be given, and the class, at seats or at blackboard, may write phrases and sentences illustrating the points developed. Where possible, if the plan of dictation for the term can be so arranged, the technical form should be taken up in a dictation lesson at about the same time that the model is studied. The last step in the study of the model should be the dictation of the words in the spelling of which the teacher anticipates difficulty. These should be copied by the class in note books and may be made the subject of an additional spelling lesson.

It is not our intention at this point to take up a discussion of the question of composition correction. That subject will later be treated in full. A few suggestions, however, may be helpful. The teacher should from time to time take home a set of composition papers for the purpose of reading them through. It is not necessary to correct them. The reading should be done only for the purpose of getting a general impression of the work of the class, the nature of the prevailing errors, the peculiar errors of certain individuals, and an estimate of the general progress of the class. The teacher should keep a record of the weakness of individuals. The teaching of composition is not a class affair. It is a question of the progress that is made by each individual member of the class.

It is well to have class correction of each exercise before the advance is made to another; otherwise, the teacher will find

the same errors repeated again and again. In the comparison of the children's letters with the original model an analytic method may be followed. First the general form; then the paragraphing; then the sentence structure; then the words and phrases; finally, the spelling and the punctuation. The teacher may have letters interchanged, asking the critics to write their names on the papers they have looked over. This will fix responsibility. Conversation within small groups of pupils may safely be permitted. Sometimes it will be found valuable to have a child write his composition on the board before nine or before one o'clock. The teacher may cover this work with sheets of paper. When the period comes for correction, the paper may be removed and the class may discuss the pupil's work. Frequently it will be found that the best composition of one of the children may be used as a model with good results.

When corrections are made, the pupils should make the actual changes by interlining. If is of no value merely to indicate the nature of the error. In practice we wish to show the exact and correct form. While the teacher is passing around the room, she should be making corrections. Where the error is of such a sort that the pupil has already studied the corrected form, the teacher should by questions lead him to a correction of his own work. When the error cannot be briefly explained, the teacher should show the correct form and rely upon the power of imitation for the instruction of the pupil. It is advisable to have all corrections made in pencil. The custom of first having drafts and finally copies is pernicious, since it encourages poor writing and careless habits of expression. Unless there is a real need for a perfect copy, it is seldom advisable to have a composition rewritten.

Summary.—The most desirable quality in letter writing is spontaneity. To secure it we must separate the study of the form of let-

ters from the writing of the letter itself. The former is a matter of technique and should be taken up as such. The latter is a mode of self-expression and should not be checked by the deadening imitation of a model. Subjects should be personal and concrete. When possible the conditions of actual correspondence should be established in order to lend realism to the exercise. The study of the model should follow the writing of the letters.

CHAPTER XVIII

COMPOSITION — NARRATION

If the method outlined in Chapter X had been followed, much of the work in narration has already been done. The adaptation of the "Yonkers" or "Variation" method which was there given does not, however, analyze the elements of a narrative itself. It accepts the story already made, and concentrates attention upon the vocabulary and equivalent expressions. In the study of narration, under the heading of Formal Composition, it should be the aim of the teacher to use all the experience in narrative writing which has been gained from the other work in order to bring out ideas of the elements of a narrative itself.

Reference has already been made to the dynamic nature of the narrative. The teacher must approach her work with this conception clearly defined. Narration is the form of expression most natural to human beings. It is more elementary to speak of what one has done or has seen others do than to describe what one has seen. Less accuracy of discrimination is necessary for the former process and, hence, children are very likely to excel in narrative, though their descriptive work may be indifferent. Furthermore, a good narrative depends upon rapidity of action, clearness of details, and coherence. A good description depends, primarily, upon well chosen epithets. It is a much rarer thing to find power in the latter than in the former particular. It will not be necessary to urge children in the composition of a narrative. If they are given sufficient confidence, when they are given the elements

or the suggestion of a story that is worth telling, they will look forward with eagerness to the period set aside for this work.

The question then must arise: How are we to give this proper training? As in practically all successful habit formation, analysis must precede synthesis. Logically it may be correct to build up from the elements; pedagogically, the natural method is analytic.

The first work should be to read a short story to the class as a mere relaxation. It is a mistake to begin this work at once by presenting the model, studying it, reproducing it, and so on. The children should first be interested in a story as such, and if they have the feeling that no story is ever to be presented to them except for analysis and imitation, there will be only perfunctory interest. If, however, a number of stories are told to the children at odd moments, and if when the composition time comes, the children are called upon to choose which one they wish to reproduce or imitate, we are approaching more closely to a method that gives opportunity for free self-expression.

In the lower classes, of course, reproduction of some sort may follow upon practically every telling of the story. In these cases there is no reason why this part of the work should be used for the purpose of training diffident or backward children in oral composition. Call upon the best pupils, those who can be relied upon, and for each story have but one, or at most two pupils of the backward type attempt a reproduction. It is a torture to listen to a good story poorly told; why should we subject the children to such torture? On the other hand, however, it must not be forgotten that if the story is of the right type and the children are really interested, there is no better time to call upon the slow pupils than this, for the teacher may now be assured of interest and a desire to excel.

After the story has been told, the teacher may ask the class as a whole to supply omitted details. Once more it must be

emphasized that the teacher should not make the mistake of permitting disjointed answers, meaningless in themselves, encouraging habits of carelessness in speech and in thought. Each time a pupil supplies a fact, he should be called upon to tell why he considers this fact important. Finally, the teacher may, with a few well-chosen questions, bring to the surface new applications and relations. It is essential that the teacher know the story perfectly. She should have determined on the points to be emphasized, and the inexperienced teacher should even have framed the questions designed to lead the class to see these important parts. In general it may be said that the questions of the teacher should be devoted to one of three purposes. First, to bring out facts previously unmentioned. Second, to show the ethical application of the story, if there be any, to ask the judgment of the pupils on such questions of conduct as may lie within their experience, and in general to make the narrative a vital part of their thinking. Third, to show as much of the technical construction of the story as may be thought wise, considering, however, the age and the capabilities of the children. This part of the work will later be treated more in detail.

The analysis should not be taken up until there has been a general discussion of the story. For instance, a question like, "What do you think of this story?" is sufficient to evoke varied comment. It is difficult to decide whether the model should be presented before or after the children write an original story. On the one hand, it must be recognized that at some time or other there must be a careful study of the form. On the other, it must equally be recognized that mere imitation may produce a flat sameness. It is in this connection that valuable use may be made of the instruction already given in the oral and written reproduction of stories. Even when the children have reached the first half of the fourth year, they should already be able to write with almost absolute accuracy a story of reasonable

length, containing many features entirely original with them, although the story itself is merely an adaptation of one presented by the teacher.

Before the children are called upon to write an original story, they may be asked to put on paper one of the stories already written by them in the school. This may be assigned for seat work, or it may be done at home. At all events, it should not take up much of the time which rightly should be given to the actual composition work in narration. The story may be used as the first presentation of the narrative to the children, and with this as the basis, the teacher should proceed to call the attention of the class to certain elements of the technique of narration.

In every class, from the first half of the fourth year through the sixth year, where much of this formal work will cease, the teacher should bring out the idea that the connection between the paragraphs in an exercise in narration is the sequence in time. That is to say, except where the chronological order is purposely departed from, the order of events as given in the story should determine the order of the paragraphs. Secondly, the class should be led to observe that each paragraph tells one incident or a unit part of an incident in full. Thirdly, that the topic of the last paragraph should be such as to form a climax to the story.

It might be well to have the class form an outline from the story which has been written. It will probably be found that the best results will be achieved if the topic sentence of the outline is written in the present tense. In the higher grades, such as from the fifth year onward, the children may be allowed to use the past tense in their preparation of the outline. A difficulty often met in this utilization of the stories learned by the children in another part of the work, is that the stories which they reproduce, using their own variations in expression, are many times longer than those they are

allowed to compose exclusively from their own data. It will be noted, for instance, that the model for the first half of the fourth year contains but two paragraphs, and the teacher should see to it that the work of the pupil contains no more than two. The reason for this difference in length is not hard to find. It is much easier merely to vary a story already determined as to order of development and climax, concentrating attention solely on the expression, than it is to write an original story with attention divided between the expression, *i.e.*, the form, and the story, or the content.

In the fourth year it will be sufficient to make the analysis of the children's stories bring out these ideas of chronological sequence, of paragraph unity, and, finally; of climax. In the fifth year, since the stories which have already been written will be more difficult, the analysis by the teacher should bring out the point that occasionally the thread of the story may be interrupted so as to allow the story teller to insert a description of a place in which something important is to happen, or of a person by whom something of importance is to be done. In the fifth year also, there should be emphasis on the importance of straightforward narration. No event is told out of its order, and there is no retracing of one's steps. The teacher may make this idea clear to the children by telling them that a narration tells of things and the times at which they took place; and that just as we cannot turn time backwards, so we cannot go backwards in our telling of a story. It will be found that the retrospective narration cannot be successfully handled below the seventh year of the elementary school course. In the fifth and the sixth years, also, the teacher may call attention to a few particularly well-chosen words in the stories written by the children. In general, however, this analysis of the stories which the children have learned in their oral and written reproduction work should be made solely for the purpose of bringing out the idea of correct form in narration.

The next step in the work should be to give to the class either the elements of a story or a subject on which they are to write. The study of the formal model should be made only after the children have set down on paper their own attempts.

In the first half of the fourth year the introduction might be to tell what a fable is; then the model might be given to the children. In the second half of the fourth year the aim should be the reproduction of the story with particular emphasis upon an uninterrupted sequence of events. In the fifth year, first half, it would of course be extremely dull to ask the children to reproduce the story suggested as a model. The teacher should make the narration so vivid that on the basis of this work the children will be able to write a story of their own. Here, therefore, the model should again precede the writing of the original work by the children. In the second half of the fifth year the analysis of the story may be the first part of the lesson, and the original work of the children may be the development of the idea suggested in the title. In the study of the model in the first half of the sixth year, direct reproduction may be permitted. The aim here is to make an addition to the vocabulary of the child, and no better means could be adopted than the selection of a story from Hawthorne. The model for the last half of the sixth year should not be studied until after the children have written their own composition. The models are here presented. They have been chosen from different sources, and have been found adapted to the work of an average child.

Fourth Year — First Half

The Crow and the Pitcher

A thirsty crow one morning sought far and wide for water to quench his thirst. At last he found a long-necked pitcher which was partly filled with water. He said, "Now I can have water to drink." But when he tried to drink, he found that he could not reach the water, it stood so low in the pitcher. He tried and tried in vain.

At last a happy thought struck him. He found a pebble near by, brought it in his bill, and dropped it into the water. Then he flew to get another, and another, and another, dropping them into the pitcher, one by one. The water rose higher and higher with every pebble, until at last he could reach it easily. Then he drank his fill.

Fourth Year — Second Half

When Stuart was painting Washington's portrait, he was rallied one day by the General for his slow work. The painter protested that the picture could not advance until the canvas was dry, and that there must be yet some delay. Upon arriving next morning, Stuart turned his canvas and discovered, to his great horror, that the picture was spoiled. "General," said he, "somebody has held this picture to the fire."

Washington summoned his negro valet, Sam, and demanded of him, in great indignation, who had dared to touch the portrait. The trembling Sam replied, that, chancing to overhear Washington's expression of impatience at the slowness of the work, and the response of the artist that it must be dry before he could go on, he had ventured to put the canvas before the fire. Washington, with great anger, dismissed him, and told him not to show his face again.

But the next day, after Stuart had arrived and was preparing to work, Washington rang the bell, and sent for Sam. He came in abashed and trembling. The President drew a new silver watch from his pocket, and said, "Come here, Sam. Take this watch, and whenever you look at it remember that your master, in a moment of passion, said to you what he now regrets, and that he was not ashamed to confess that he had done so."

Fifth Year — First Half

One day a tragedy was enacted a few yards from where I was sitting with a book; two song sparrows were trying to defend their nest against a black snake. The curious interrogating note of a chicken who had suddenly come upon the scene in his walk first caused me to look up from my reading. There were the sparrows, with wings raised in a way peculiarly expressive of horror and dis-

may, rushing about a low clump of grass and bushes. Then, looking more closely, I saw the glistening form of the black snake, and the quick movement of his head as he tried to seize the birds.

The sparrows darted about and through the grass and weeds, trying to beat the snake off. Their tails and wings were spread, and, panting with the heat and desperate struggle, they presented a most singular spectacle. They uttered no cry, not a sound escaped them; they were plainly speechless with horror and dismay. Not once did they drop their wings, and the peculiar expression of the uplifted palms, as it were, I shall never forget.

It occurred to me that perhaps here was a case of attempt at bird-charming on the part of the snake, so I looked on from behind the fence. The birds charged the snake and harassed him from every side, but were evidently under no spell save that of courage in defending their nest.

Every moment or two I could see the head and neck of the serpent make a sweep at the birds, when the one struck at would fall back, and the other would renew the assault from the rear. There appeared to be little danger that the snake could strike and hold one of the birds, though I trembled for them, they were so bold and approached so near to the snake's head. Time and again he sprang at them, but without success. How the poor things panted, and held up their wings appealingly! Then the snake glided off to the near fence, barely escaping the stone which I hurled at him.

— *John Burroughs.*

Fifth Year — Second Half

An Unwelcome Visitor

Many years ago, a little frame schoolhouse stood at the edge of a large forest. Often the children in school would tremble to hear the wolves howling near by; yet they loved to collect at the windows and watch the troops of gay hunters who passed on their way to the forest.

One fine spring morning, the yelping of hunters' hounds broke the stillness, and before anyone had time to rush to the windows to see what was the matter, a fox dashed in at the open schoolroom door

with a pack of hounds close upon it. In a second everything was in an uproar. The fox turned about as if it wanted to go back, but the hounds in the door blocked the way, so with growls and snarls it leaped over the benches scattering the screaming children right and left.

Some of the children scrambled under benches to get out of the way, others huddled together in corners, and a few nearest the door rushed out, while the teacher shouted, "Out at the door, everybody!" The fox made for the farthest corner of the room, and as the hounds closed in upon it, in the general confusion, the last of the children were finally pushed out at the doorway by the teacher.

A group of hunters came riding up, and several hurried into the schoolroom to the hounds' assistance. They had guessed what had taken place when they heard the shouts of the children, but were too far away to call off the hounds. They seemed heartily sorry to think they had caused such a disturbance.

Sixth Year — First Half

Miss Hepzibah Pyncheon sat in the oaken elbow chair. She was suddenly startled by the tinkling alarm — of a little bell. The maiden lady arose upon her feet, as pale as a ghost. This little bell, being fastened over the shop door, was so contrived as to convey notice to the inner regions of the house when any customer should cross the threshold. Its ugly and spiteful little din at once set every nerve in her body in tumultuous vibration. Her first customer was at the door.

The door, being forced quite open, a square and sturdy little urchin became apparent, with cheeks as red as an apple. He was clad rather shabbily (but, as it seemed, more owing to his mother's carelessness than his father's poverty) in a blue apron, very wide and short trousers, shoes somewhat out at the toes, and a chip hat, with the frizzles of his curly head sticking through the crevices. A book and a small slate, under his arm, indicated that he was on his way to school. He stared at Hepzibah a moment, not knowing what to make of the tragic attitude and queer scowl wherewith she regarded him.

"Well, child," said she, taking heart at the sight of a personage so little formidable, "well, my child, what did you wish for?" "That

Jim Crow there in the window," answered the urchin, holding out a cent, and pointing to the gingerbread figure that had attracted his notice.

So Hepzibah put forth her lank arm, and, taking the effigy from the shop window, delivered it to her first customer. "No matter for the money," said she, giving him a little push toward the door; for it seemed such pitiful meanness to take the child's pocket money in exchange for a bit of stale gingerbread. "You are welcome to Jim Crow."

The child, staring with round eyes at this instance of liberality, took the man of gingerbread and quitted the premises. No sooner had he reached the sidewalk than Jim Crow's head was in his mouth.

— Adapted from "The House of the Seven Gables,"
Nathaniel Hawthorne.

Sixth Year — Second Half

Two Foolish Goats

The goats started to cross a narrow bridge at the same time. Neither would go back for the other. They began to fight and both fell into the water.

Far up among the lofty Alps, a beautiful stream springs from its rocky bed. On it tumbles, in its rushing, noisy way ever journeying to the distant sea. Just where it is deepest, someone has built a narrow bridge. The mountain goats often found it very useful.

One day a large, white goat started to cross it. At the same moment a big brown fellow, with a fine pair of horns, stepped on at the other end. Of course, they met in the middle.

Each expected the other to step back. Both insisted on moving forward. White Goat said he had started first and therefore had the right to continue. Brown Goat refused to yield.

Soon they were fighting. White Goat was heavy and strong, but Brown Goat was quick with his horns. They got so close to the edge of the bridge, that the chattering brook could see their forms reflected in her shining face, Suddenly there was a loud splash and there were the two goats struggling desperately to reach land again.

A valuable part of the study of the model is a careful examina-

tion of words and phrases which may be adopted by the class for incorporation into their own work. It has already been suggested, in connection with the study of the letters, what principles should guide the teacher in the selection of these words and what devices may be used. Certain points, however, are peculiar to narrative work.

In the model, fourth year, first half, the class should note the repetition which gives the effect of continued action; the examples are, "tried and tried"; "another and another and another"; "higher and higher." Have the pupils form sentences of their own, using these and original repetitions to give the effect. At this point the chances are that the error will develop in the use of an adjective instead of an adverb. That is to say, a pupil will say, "He went slower and slower." This should be made at once the basis for correction. Although reasons cannot be given, the children should be given the standard of right expression.

In the model for the second half of the fourth year, the story should be dramatized as soon as it has been learned by the class. In the study of narration in general, after the discussion, the outline formation, and the study of words and phrases, oral reproduction may be had. The idea is to apply what has been learned of the form without meeting the additional difficulty of spelling and the technique of written expression. It will be found that in the desire to dramatize well children will memorize the exact language of the model; that they will get the dramatic representation of such phrases and words as "abashed," etc. A valuable exercise will also be provided by the necessity of changing the dialogue in the second paragraph as reported in the third person, to the second person.

The model for the fifth year, first half, offers excellent opportunity for developing the use of well-chosen adjectives. Try to have the class understand that of the many describing words which could be used (and they should be encouraged to supply

others than those found in the text), there is always one which brings a picture to the mind and which is the best that could have been employed. Examples in the model are, "interrogating," "dispirited," "harassed," and so on. Drill on this kind of work will be found of great value. Give the nouns and ask the class to supply the appropriate adjective, and *vice versa*. In the same way, sentences with blanks for the appropriate words may be supplied to the children. Any book on English will give a supply of material or the teacher may furnish her own material by selecting sentences from any good work. In copying sentences, she may leave a blank for the word to be supplied. This is an excellent form of busy work to be used in classes organized for group work. Similar work may be based on the model of the second half of the fifth year, and that of the sixth year, first half.

In the story given for the second half of the sixth year, the model itself should not be presented to the class until the pupils have made their own attempts at the amplification of the story. The teacher may have the brief story analyzed and the outline may consist of an enumeration of the possible points to be expanded. Suggestions are (1) the place; (2) the description of the goats; (3) the conversation between the goats; (4) the fight. Each of these may be developed, first, orally, then in writing, and the best may be written on the board. In this way will be built up an eclectic composition consisting of the best work of the best individuals. This may then be erased and the class set to work on the writing of the story itself. Then at the second, or if two periods have already been taken up, at the third period, the pupils' work may be compared with the model. Here the aim should be to show where specific words have been used with better effect in the model than in the story written by the pupils. From this part of the lesson, the correction, etc., will proceed as was outlined in the work on letters and as will be later more fully developed.

Summary. — Before original work in narration is begun, there should be a review of stories studied by the "Variation" method. The class should be brought clearly to understand that the connection in narration is through sequence in time. The formation of outlines will aid in making this understood. The difficulties should be carefully graded. Fourth year — unbroken narrative. Fifth year — interpolated descriptions of persons or of places. Sixth year — study of the diction particularly adapted to narration.

CHAPTER XIX

COMPOSITION — DESCRIPTION

Models to be Studied

Fourth Year — First Half

The Statue of the Olympian Zeus

The statue of the Olympian Zeus was a fine piece of work. The great sculptor Phidias made it as beautiful and grand as he could. It was in honor of the mighty Zeus, the father of all the gods.

The throne upon which this figure was seated was made of cedar-wood and ebony, and richly set with precious stones.

The face, the chest, the arms, and the feet of the statue were of ivory; the hair and beard were of solid gold with jewelled flowers. In one outstretched hand stood a golden figure of the Winged Victory; in the other was a mighty scepter. Forty feet high was this grand statue. He sat there with a look sublime and unapproachable, yet not stern or angry.

The old Greeks used to say, "Not to have seen the Olympian Zeus was indeed a misfortune to any man."

— *Andrews'* "Ten Boys."

Fourth Year — Second Half

Description of an Apartment at Bracebridge Hall

It was a large, old-fashioned hall. Over the heavy projecting fireplace was suspended a picture of a warrior in armor, standing by a white horse, and on the opposite wall hung a helmet, buckler and lance. At one end an enormous pair of antlers were inserted in the wall, the branches serving as hooks on which to suspend hats, whips

and spurs, and in the corners of the apartment were fowling-pieces, fishing-rods, and other sporting implements. The furniture was of the cumbrous workmanship of former days, though some articles of modern convenience had been added, and the oaken floor had been carpeted, so the whole presented an odd mixture of parlor and hall.

The grate had been removed from the wide, overwhelming fireplace to make way for a fire of wood, in the midst of which was an enormous log, glowing and blazing, and sending forth a vast volume of light and heat.

— *Washington Irving*, "Sketch Book."

Fifth Year — First Half

An Eskimo Hut

On the slope, fifty yards from the beech, in the midst of rocks and boulders, stood the Eskimo settlement, consisting of two stone huts twenty yards apart. It was more fitted for the dwelling place of wild animals than for the home of human beings. Around it was a wilderness of snow and ice. In the evening while the men in our tent were fast asleep, I paid a visit to one of these huts. I found it to be in shape much like an old-fashioned country clay oven, square in front, and sloping back into the rock strewn hill.

To get inside, I was obliged to crawl on my hands and knees through a covered passage about twelve feet long. . . . The whole interior was about ten feet in diameter and five and a half feet high. The walls were made of stones, moss, bones of whales and other animals. They were lined with seal or fox skins stretched to dry. In the cracks between the stones were thrust whipstocks and bone pegs, on which hung coils of harpoon lines.

The floor was covered with thin flat stones. Half of this floor, at the back part of the hut, was elevated a foot. This elevator was called "breck," and it served as both bed and seat, being covered with dry grass over which were spread bear and dog skins. The front of the hut was square and through it, above the passageway opened a window. A square sheet of strips of dried intestine, sewed together, admitted the light.

The air of the place was insufferable except for a short time. . . . There may have been a vent hole but I did not see any. I was indeed glad to get back to my people.

— *Isaac I. Hayes*, "An Arctic Boat Journey."

Fifth Year — Second Half

View from a Pier in Geneva Harbor

The pier commands a view of the lake and town. How crystal clear is the water of the lake!

Forty miles away is the king of Alpine peaks, Mount Blanc. This snow-crowned monarch is most beautiful as it lifts its mighty mass towards heaven.

Turning our eyes towards the town we see the lake shore in the form of a crescent with a park along its inner circle. On either side of the park, hotels and mansions front the lake. Their brilliant cream color makes a fine contrast with the blue of the sky and water. Beyond the park and hotels the city rises in a pile. Far in the west the hills make a dark line against the sky.

On the lake steamboats cut the blue water and leave a trail of white foam. Heavy barges loaded with stone drift past.

Here the River Rhone issues from the lake with a current swift and powerful. Looking down the river we see a vista of bridges.

— Adapted from *Little's* "Journeys in Switzerland."

Sixth Year — First Half

The Old Apple Dealer

He is a small man, with grey hair and grey stubby beard, and is invariably clad in a shabby surtout of snuff-color, closely buttoned, and half concealing a pair of grey pantaloons; the whole dress, though clean and entire, being evidently flimsy with much wear. His face, thin, withered, furrowed, and with features which even age has failed to render impressive, has a frost-bitten aspect.

He sits on a bench in the depot room, and before him, on the floor, are deposited two baskets, of a capacity to contain his whole stock in trade. Across, from one basket to the other, extends a board on

which are displayed a plate of cakes and gingerbread, some russet and red-cheeked apples, and a box containing variegated sticks of candy; together with that delectable condiment known by children as Gibraltar rock, neatly done up in white paper. There is likewise a half-peck measure of cracked walnuts, and two or three tin half-pints or gills filled with the nut kernels, ready for purchasers. Such are the small commodities with which our old friend comes daily before the world ministering to its petty needs and little freaks of appetite, and seeking thence the solid subsistence — so far as he may subsist — of his life.

— *Nathaniel Hawthorne*, "Mosses from an Old Manse."

Sixth Year — Second Half

In my school-house . . . I seem to see the square most readily in the Scotch mist which so often filled it, loosening the stones and choking the drains. There was then no rattle of rain against my window sill, nor dancing of diamond drops on the roofs, but blobs of water grew on the panes of glass to reel heavily down them. Then the sodden square would have shed abundant tears if you could have taken it in your hands and wrung it like a dripping cloth.

At such a time the square would be empty but for one vegetable-cart left in the care of a lean colly, which, tied to the wheel, whined and shivered underneath. Pools of water gather in the coarse sacks that have been spread over the potatoes and bundles of greens, which turn to manure in their lidless barrels. The eyes of the whimpering dog never leave a black close over which hangs the sign of the Bull, probably the refuge of the hawker. At long intervals a farmer's gig rumbles over the bumpy, ill-paved square, or a native, with his head buried in his coat, peeps out of doors, skurries across the way, and vanishes. Hosts of the leading shops are here, and the decorous draper ventures a few yards from the pavement to scan the sky, or note the effect of his new arrangement in scarfs. Planted against his door is the butcher, Henders Todd, white-aproned, and with a knife in his hand, gazing interestedly at the draper, for a mere man may look at an elder. The tinsmith brings out his steps, and mounting them, stealthily removes the sauce-pans and pepper-pots that

dangle on a wire above his signboard. Pulling to his door he shuts out the foggy light that showed in his solder-strewn workshop.

The square is deserted again. A bundle of sloppy parsley slips from the hawker's cart and topples over the wheel in driblets. The puddles in the sacks overflow and run together. The dog has twisted his chain round a barrel, and yelps sharply. As if in response comes a rush of other dogs. A terrified fox terrier tears across the square with half a score of mongrels, the butcher's mastiff and some collies at his heels; he is doubtless a stranger who has insulted them by his glossy coat. For two seconds the square shakes to an invasion of dogs, and then, again, there is only one dog in sight.

— *Barrie*, "Auld Licht Idylls," Chap. I.

A composition exercise in description permits the child to express through the medium of words a picture which he has in mind, so that from his account a reader can reconstruct that picture, forming, in his turn, an image which will enable him to identify the object if at any time it is actually presented to him. It is, therefore, absolutely necessary that hand in hand with the study of the model should go the study of the picture of the object described in the model. The preparatory step in this work should be the showing of a large picture sufficiently rich in detail to afford the child such information as he will need in describing it. It would be an added advantage if smaller copies of this picture were supplied to the individual pupils.

The teacher may begin the exercise by giving the name of the picture and a brief statement of something interesting connected with it. Thus, with the model of the fourth year, first half, it might be a brief account of the wonderful achievements of the Greeks in art. With the other model of the fourth year, it might be a reference to the antiquity of some of the great English houses, how every stone seems to tell a story that is hallowed with age. The subjects of the other models will suggest to the teacher a similar mode of approach.

Before the model itself is presented to the children, they may

be called upon to attempt a description of the picture. This should be oral, and the aim of the teacher should be to lead the children to give their descriptions in some ordered form. The natural result of this exercise will be that the child will plunge at once into the description of the picture itself and that when he has told all that he can about it, he will consider his description finished. When a number of the pupils have been called upon in this way to give an oral account of the object which is described in the model, the teacher then may speak briefly of the value of some form of introduction to the description. She may call attention to the fact that it is necessary, very frequently, to place the object definitely or to tell something about it which will arouse interest in the description. Then she may refer to the fact that when the description has been completed, it is frequently good to have a summary or to give an estimate of the picture.

The model should then be presented to the class. The first step in the study should be devoted to the description proper. In the model for the fourth year, first half, this is found in the second and third paragraphs. The second may be explained as describing the first impression one gets as one looks at the statue. The children should be directed to note that the paragraph is general, that it contains no element of description which will not appeal to an observer even at a considerable distance. In the third paragraph the teacher may direct attention to the grouping of details. A good description does not give an account of the different parts of an object in a hap-hazard, random fashion. Rather does it attempt to adopt from the outset some standard of uniting different elements so as to keep the mind of the reader intent upon one aspect of the thing. In the description in question, the first element of unity is found in the materials of which the statue was made. We have the account of the four parts which were made of ivory; then the two which were of solid gold.

Once more, the teacher should call the attention of the class to the fact that the description proceeds from those things which can be most readily observed from a distance to those things which can be noted only when one has come closer to the object. Thus one may easily note what part of the statue was of ivory, what part was of gold, and what were the objects held in the hands. The next detail is also one that might appeal to an observer at a distance, and the object of introducing this detail of size or of measurement is to make the statue a concrete thing to the mind of the child. The last sentence of this paragraph, describing the expression on the face of the statue, is a smaller detail which requires on the one hand no very close examination, and yet calls for a nearer approach. In other words, the aim of the study should be to emphasize these two points: first, that the distance from the object determines the kind of details to be mentioned, and secondly, that the details must be grouped around some common element, in this case the composition of the statue.

The last step in the study of the model may be to direct the attention of the class to the value and effect of the introductory and the concluding paragraph. The former gives a general judgment of the statue, mentions incidentally the name of the sculptor, and tells why the statue was made. The latter by implication summarizes the judgment expressed in the first paragraph and gives the general impression of the wonderful beauty of the work.

It is not to be supposed, however, that the class is to be led to believe that the only common element around which the details are to be grouped is the element of material. It will be well perhaps in this grade to restrict direct reference altogether to this, but the children should be allowed to use any other idea for the purpose of grouping details.

In the model selected for study in the second half of the fourth year, we have an entirely different mode of approach. Here

the value and the artistic effect of the abrupt introduction should be made clear to the class. The introductory sentence is short, arouses interest, and in a way creates a general though very vague picture of the hall itself. As a matter of fact, the entire model is merely an amplification of what is suggested in the introductory sentence. When this point has been made clear to the class, the teacher may lead the pupils to note the order in which the different details are given. The first thing mentioned is what probably was the most striking object in the entire room. This is followed by a description of what was on the opposite wall of the room. The teacher should take advantage of this to call the attention of the class to the element of balance or symmetry in description. Examples of this will be found in any class-room, and in the architecture of any building. It is a natural tendency for us when once our attention has been called to some object in a general picture, to see what other object is present to balance the first.

The third sentence of the first paragraph carries out practically the same order of development. In the last sentence the description of the furniture comes in naturally since after noting the objects hung around on the walls, one turns the attention to the contents of the room itself. The attention of the class should be directed to the incongruity of the two. The wall decorations gave the effect of a hall; the contents were those usually associated with a parlor, and, therefore, the close of the first paragraph gives expression to the conflict of the two ideas. We may safely assume that the first aim in the mind of the person who entered this room was to classify it. That is, to tell what kind of room it was, and to what sort of use it was probably put. This may safely be assumed to be the aim of any similar description and the class should be called upon, in their original work, to attempt to achieve a similar result. In this case, the classification was not really complete since the author can only say that the whole presented an odd mixture of parlor and hall.

With the first paragraph devoted to classification, the second is directed to a more detailed description of the most interesting object in the room. This is, in this particular case, the grate. The second paragraph is more expositional than descriptive. Before the study of the model is completed the children may be called upon to write one or two sentences to describe the effect of this glowing fire in the fireplace. Four points should have been made clear to the class. First, the value of the abrupt introduction; secondly, the attempt at initial classification; thirdly, the detailed description of the most striking feature; and fourthly, the creation of a general emotional effect in the observer.

The model for study in the first half of the fifth year brings us to a more minute study of the technique of description. The four paragraphs follow a definite order. The first gives the general impression of the entire settlement from a distance, and tells the occasion on which the writer made a visit to the huts in order to see what they were like. The last sentence of this paragraph is a description of one of these huts as it appears to an observer from without. The second paragraph, which gives the description of the interior in general, is accompanied by a slight narrative detail which shows how the writer came to change his view-point. In all descriptions of this kind, the class should be required to introduce this detail. Where this narrative element is not present, we are to assume that the observer continues to stand in one place. If the description is of such a nature that it calls for a change of position, the account should include a statement of how the observer moved from place to place. The third paragraph is purely descriptive and shows the general plan of all descriptions; namely, that the progress should be from the general impression to the various details. The last paragraph should be particularly dwelt upon with the class as describing a detail which could become evident to the observer only after a more or less prolonged stay in the

hut. It would have been an inconsistency to refer to the insufferable air at the moment of entrance. It would have been much more natural, in fact, to speak of the atmosphere within the hut by contrast with the actual air as being perhaps too warm. It would be only after the writer had stayed inside for some time that the air would become insufferable. Finally, the last sentence of the description gives the necessary narrative element which takes the writer back to the original view-point.

The model chosen for study in the second half of the fifth year is one which calls for the description of details noted in succession, while the view-point of the observer remains the same. It is not necessary to call attention to any detailed mode of treatment. The order of topics in the paragraph will suggest to the teacher the right method of approach.

The model for the first half of the sixth year is on a subject that will always appeal to a class. The greatest care should be given to the choice of the right adjectives. In fact, it would be well for the teacher to have the children give, in a preliminary exercise, numbers of adjectives describing various parts of the physiognomy or the apparel of a person. This will increase their working vocabulary. When they come to their original work, the right motive may be supplied by having them write their description without naming the person. The test of the successful description is that another pupil reading the account written by one of his classmates will be able to identify the person. An exercise of this sort is a source of never ending delight to a class.

The model for study in the second half of the sixth year introduces a new element in that the same object is described at different times. In the selection that is given for study, this difference of time is utilized only for the purpose of introducing new details. In the original work done by the children, however, the aim should be to have them seek to produce different kinds of effects. Thus they may describe the class-

room so that it will give the effect of cheerfulness, and the second paragraph may be devoted to a description of the same room for the purpose of giving the effect of gloom. Preliminary exercises would be to have the children arrange in double columns adjectives descriptive of the same actual condition, and yet chosen in one case so as to give a bright effect, in the other, to give a somber effect. In the beginning this work will be extremely unsatisfactory, but if the teacher exercises a reasonable amount of patience, the result will improve wonderfully.

Summary. — The study of the object should proceed hand in hand with the formal work in description. Training in observation is a part of the training in the writing of description. Children should be led to proceed from the general effect to details, from the striking first appearance to a closer examination. The effect upon the description of a change in the point of view of the observer should be made clear to the class by a careful study of the model. In the more advanced work, such details should be selected as will tend to produce a desired effect upon the mood of the reader, while still remaining true to the real purpose of description; viz., the identification of some object or scene.

CHAPTER XX

COMPOSITION — EXPOSITION

Models to be Studied

Fourth Year — First Half

How to Play Handball

Handball is a game played by boys or men. A ball and something against which to throw it are needed. Boys often use any blank wall or fence to play against, but when grown men play they have courts built for the purpose.

The ball is thrown against a wall and then struck with the palm of the hand as it rebounds. The object is to keep it from the ground as long as possible. The player who keeps the ball in the air, between his hand and the wall, the longest, wins.

Fourth Year — Second Half

A Home-Made Kaleidoscope

Get three strips of glass about a foot long and two or three inches wide, a piece of semi-transparent writing paper, and some dark colored paper.

Tie the strips together. The strings will keep the glass in position. Cut a piece of the writing and of the dark paper so they will fit the ends of the prism.

Cut a small round hole in the middle of the dark paper for the observer's eye. Fasten the overlapping edges of these papers to the glass with mucilage. Then cover the sides of the prism with the dark paper.

Drop a few bits of colored glass, or beads, through the hole, and

turn the writing paper end to the light. Place your eye at the hole and keep the prism slowly turning.

A kaleidoscope made in this manner is very serviceable.

Beard, "American Boy's Handy Book"

Fifth Year — Second Half

The Fire-Drill

Clang! Clang! Clang! Three bells! Every boy in the school knows what that signal means. Perfect silence reigns. All eyes are centered on the teacher awaiting his (or her) commands. In less than thirty seconds, in response to the teacher's brief, quiet, "Class, stand," a line is formed with the class president in the lead.

A second bell rings. This is a signal for the class to move. Quickly but quietly the boys move to their allotted places in the yard. On arriving there they stand in rigid postures awaiting the principal's visit of inspection. To meet the approval of the principal there must be absolute quiet and perfect lines.

A whistle is now blown which is the signal for the boys to "about face" and return to their rooms. This part of the drill must be in keeping with the remainder of the drill, i.e., it must be executed quickly and quietly.

Speed in execution and perfect order are the requisites of a good fire-drill.

Sixth Year — First Half

The True Gentleman

Boys make a great mistake about the term "the true gentleman." A gentleman is one who can live at ease, they think, — a rich, popular citizen who is honored for his position. If this were a correct view, comparatively few boys could become a gentleman. But it is an error; and it should be discarded as unworthy of thought or attention. Any boy can develop into a true gentleman, if he will, no matter how humble his lot in life.

A man may be poor, unhonored, and probably uncultured, nevertheless his gentleness, kindness, fidelity, or a sense of obligation and

honor prove that he is a gentleman. He is manly, thoughtful of others, and a true friend.

Sir Philip Sidney was the pattern to all England of a perfect gentleman; but, then, he was the hero that, on the field of Tutthan, pushed away the cup of cold water from his own fevered and parched lips, and held it out to the dying soldier at his side.

Washington was a gentleman of the old school whose bow of recognition was like a blessing to both old and young. One day, in company with a friend, he passed a colored man, who saluted him with respect. Washington acknowledged his politeness with a bow, whereupon his friend objected to such deference to a negro. "Would you have him be more gentlemanly than I?" answered the great man.

A man once found fault with Robert Burns for bowing in too friendly a fashion to a farmer in the streets of Edinburg. Burns replied, "It was not the greatcoat, the scone bonnet, and the Saunders boot-hose that I spoke to, but the man that was in them." Burns was a gentleman.

These facts show that neither dress, aristocratic airs, nor anything of that sort can make a gentleman. Simplicity rather than affectation, honesty rather than hypocrisy, a noble aim rather than arrogant pride, gentleness rather than overbearing assumption, resolution rather than effeminacy, and character rather than mannerism, constitutes the true gentleman.

— Adapted from *Thayer's* "Ethics of Success."

Sixth Year — Second Half

Spiders and Insects

Spiders are not insects. Many people think that spiders and insects belong to the same family.

The body of an insect is divided into three parts. If you examine the body of a spider, you will find it divided into only two parts. Spiders have four pairs of legs; insects have only three pairs of legs. Spiders have four simple eyes; insects, on the other hand, have compound eyes.

If you could look inside the body of a spider, you would see that it does not breathe as insects do. All insects breathe through little

tubes that run all over the body, and open into a row of holes along each side. A few spiders have air tubes also, but the breathing apparatus of the greater number of spiders consists of little air sacs opening on the under surface of the body.

Insects always go through a number of changes after they are hatched; but the spider undergoes no transformation. A young spider is of the same shape as an old one. So, you see that spiders are not insects.

All spiders spin webs of some sort through all their lives; while no insect can spin a web of any kind after it has passed through the second stage. The silkworm can spin, but when the silkworm becomes a moth, it can spin no more.

In just the same way that the first step in the study of the description should be to show a picture of the object to be described, so the introductory step in an exposition should be to make the object or to do the thing. The model suggested for the sixth year is static, and is intended to develop certain ideas in the technique of this form of composition. In the fourth and fifth years, however, the model is based upon some actual event or game. Before writing the composition, in fact before studying the model, the children either should go through the action itself or should be interested observers while others are doing it. In the fourth year the members of the class may arrange to play a game of hand-ball in the yard, and the selection of the players and assignment to their respective places, and the conduct of the game, should be actually gone through. Thereupon, the class should return to the room and an oral account of what has just been done should be given. Wherever possible, the names of the players should be mentioned. If the boy who is giving an account of the game is one who took part, he should be required to use the first person in his exposition.

In the second half of the fourth year, the teacher should actually make a kaleidoscope in the class room. The class may

note what the teacher is doing, even writing down the list of the materials employed, and the order in which they are put together. In the fifth year, fire-drill should be held so as to give an immediate and concrete presentation of that which is to form the subject matter of the exposition.

After this the treatment is extremely simple. In general it may be said that an exposition consists of three parts. First, the materials; secondly, their putting together; thirdly, their use. This plan is of equal value whether one is telling of the making of an object, or of the playing of a game. In the fifth year, the model brings in two valuable points, one of which is entirely new in the work thus far outlined. The first has already been used in the description. It is to show the value of the abrupt introduction in attracting and riveting the attention of the reader. The new point is the use of the present tense for the purpose of securing vividness and giving the air of suppressed excitement. It will require careful attention on the part of the teacher to have the children keep this tense uniform throughout the composition.

In the sixth year, the model for the first half is purely formal, and the particular aim of the teacher should be to show how an anecdote may be used to make clear an idea in the mind of the writer. The model for the second half is to show the value and the use of contrast and comparison for the purpose of making clear two related objects. It is unnecessary to dwell at length on the mode of development.

Summary.—The writing of an exposition should go hand in hand with the action that is the subject of the composition. This form of exercise may be made to afford valuable practice in the use of the present tense.

CHAPTER XXI

THE CORRECTION OF COMPOSITIONS

It is probable that if teachers were asked why the correction of class exercises in composition is included as part of the work, in nine cases out of ten they would answer that the object is to secure a correct form of composition. It is this notion of the purpose of the work, together with the methods that are determined by this idea, that has made the work in composition correction so unsatisfactory in the past. Here even more than in any other branch of the work the result or the product is of slight importance compared with the power which it should be the aim of the teacher to develop. Very few of us indeed are so facile with our pens that we can turn out in a first draft a perfect copy of what we wish to say. Most of us are compelled to look over our work carefully, to correct it, to be perpetually on the lookout for errors in English, in punctuation, and to a somewhat less degree in spelling. It should be the aim of the teacher to give to the children the power intelligently to look over their work with a view to bringing that work up to the standard of correctness. Moreover, it should be the aim of the teacher to give to the children certain ideals of correct expression, the application of which will constitute the actual work of correction.

It would be too much to expect that in the elementary school individuality of style should be developed. If it be true that the style is the man, it is impossible that there should be a peculiarly distinctive style before there is a complete development and assertion of the individual. It is a very rare thing

to have a distinctive style of penmanship among children below the secondary school. How much more rare, therefore, would it be to find a child who has already developed a uniqueness of literary expression. Three fundamental qualities of style may, however, even though indirectly, be brought to the focalized consciousness of the children. It is not necessary that the principles of these qualities of style be impressed upon the children nor is it even necessary or desirable that the children should know the names of the qualities as such. It will be quite sufficient for them to be required to put into actual use those forms of expression which will result in the qualities desired. These elements of style are the familiar ones known as clearness, force, and elegance. The function of clearness is to enable the writer to make himself understood; that of force, to hold the attention or the interest of the reader; and that of elegance, to please the reader. In other words, clearness will make an appeal to the intellectual side, force to the emotions, and elegance to the taste. From the very beginning of the work in the study of the models in reading lessons, and in the teacher's own estimate of the children's work, there should be reference continually made to phrases and words which will give these qualities. Clearness, of course, will readily appeal to the children. Force and elegance are to be presented to them through the actual cases where by the proper choice of phrase, they will bring about the desired effects.

When we come, however, to the matter of formal correction of pupils' work, we are brought face to face with one of the most important problems in connection with composition. As has already been suggested, it must carefully be borne in mind that the object is not the reproduction of a perfect composition. It should be the aim of the teacher to develop in the child a power of correction. Hence, there must, in the first place, be some degree of progression in the work of correction. It will be entirely useless to attempt to correct everything in

every composition. No child should be expected to turn out an absolutely perfect paper. If we are aiming to secure a habit of correct expression, the children must be allowed to focalize upon habits, one at a time, and not be asked to form twenty, thirty, or forty different habits of correct expression simultaneously.

To select merely at random the different forms of speech upon which the teacher should concentrate in any single month or in any single period, would be totally arbitrary and an almost hopeless task. If our work were not to a great extent determined by the exigencies of a large school system, we would say that the teacher has merely to determine what is the most common error in the class during any one exercise and to concentrate upon that. In every properly graded course, however, there should be, from, let us say, the second year through the sixth, a carefully graded series of drills on errors in common speech. For example in the third year, the emphasis might be upon the singular and the plural verbs. In the fourth year, it might be on the right use of comparatives and superlatives. In the fifth year, on the right use of tenses; and in the sixth year, on the right use of pronouns. A fair sample of such a graded course is that in use in the public schools in New York City.

In the past, all work of this kind has been largely unproductive. That is to say, the teachers have worked at this matter of correction with zeal and with earnestness; and yet results have been far from commensurate with the amount of effort they have put forth. The reason for this is not far to seek. With the average teacher, the test of the successful teaching of a drill upon one of the common errors is the ability of the child to attack a number of sentences which contain examples of this error, and to recast the sentences in correct form. As a matter of fact, however, the real test of success should be the power to use these forms correctly in the course of regular composition work. The average teacher measures her success in

teaching by the work of the children when correct expression is in the focus of their consciousness. The real test comes when the expression of a vital content occupies the focus of consciousness, while the desire to retain correctness of form is relegated to the margin.

We need a series of exercises in which the children may make use of what they have learned in formal drill lessons, but make use in such a way as to duplicate as far as possible the actual condition which characterizes the situation in life. In other words, when the children are no longer in school they will not be writing with their minds centered upon this rule of grammar or that correct idiom. Their most vital interest will be in what they are saying, and correct expression should be a matter of habit to a great extent. There should be a feeling for the right form without hesitating concerning its proper use. The extent to which a child will be able to form this desired habit of correct expression will be determined by the extent to which there is a motive for the study of the correct form. In the ordinary method, the teacher presents inductively or deductively the correct form, has many examples, gives continued drill and then expects the children always to use the correct form in their written and spoken language. But there has really been no vital motive for the study of the form and, hence, the use of the correct form has never become woven into the experience of the child. The result is that when he writes or speaks, he does so with a complete disregard of all the rules of correct expression so carefully drilled by the teacher.

It is suggested that a much better mode of procedure would be one like the following: The graded course of study will require certain drills upon correct form up to the sixth year. The teacher should be provided with two distinct lists. In the first place, she should know what are the forms that must be taken up in her own grade. Secondly, she should know what forms have been taken up in the earlier grades.

With the first named list, however, it would be a mistake, although it is a common practice, to have the teacher take up the first error in this list, to teach it, drill upon it, and then ask the children carefully to observe the correct form when they come to give expression to their thoughts. There is no reason why a certain sequence should be arbitrarily adopted. The order in which the forms are to be studied is determined only by the needs of the children. If a number of children in the writing of a composition make an error like, "He tried to do it as good as he could," that is the time to take up the common errors made by the careless use of adverbs for adjectives, and *vice versa*. The incorrect form may be shown. If necessary, it may be written on the blackboard. The correct form should be put in its place and the reason for the correction should be given. In the lower grades this reason cannot be given with any degree of technical accuracy. In the higher grades if the study of technical grammar has begun, the reasons are to be given in the terminology that is in use in the study of grammar. The point we are trying to make is simply this: The motive for the study of the correct form should come from the feeling that the children have that the incorrect form has occurred in many of their compositions and that the correction of this form is necessary if they are to write with accuracy and precision. The advantage does not lie alone in the fact that we have really supplied a motive. The application to the composition work is direct and immediate, and there are more chances that there will be a general use of this correct form in later composition.

The period for the study of this form should, of course, be separate from the usual composition period. In the course of the writing, the teacher walks around the room and notices some one common error. If this is one that has already been corrected in the earlier grades, the teacher should stop the work of the class, call attention to the error, call upon the children to recall the correct form as they learned it in an earlier grade,

to give the reason for the correction, and to look through their composition at once with a view to testing their own work in the light of the freshly recalled knowledge.

If the error noted by the teacher in her walk around the room, is one that has not yet been taken up in the course and is, in fact, set down for focalized study in a higher grade, the teacher may give the correct form directly to the individual child or, if necessary, to the entire class and go on with the work without any attempt at explanation.

If, in the third place, the error noted by the teacher is one that is part of her own grade work and has not yet been taken up by the class, she should make note of the error and, if possible, copy sentences from different compositions which contain examples of the mistake. With each copy she should write the name of the pupil from whose composition the sentences were taken. The period for the study of this form should come between that devoted to the writing of the composition and the period set aside for the class correction. During this period the teacher should drill on the form, should give many examples, among them the sentences copied from the children's compositions. Then the application of the work should be made.

It will be found desirable to have the compositions of the children written either in a book to be known as the "Book of Compositions," or kept in envelopes, one envelope for each child. When the form has been taught, the teacher may call upon the class to take out the envelope, or if they are in the teacher's possession, the envelopes should be distributed. The pupils then take out all the compositions written by them since the beginning of the term, and look through them with a view to finding out whether there are to be found any examples of the error which has just been taken up in the work of the class. If there are, the correction is to be made at once. Sometimes it will be found advisable to have pupils correct compositions other than their own. Sometimes compositions may be read

aloud. As the work of the term goes onward, the number of compositions in an envelope will become so great that it will be impossible for the children to go through them all. The pupils should, therefore, be encouraged to select as early as possible what will be known as their masterpieces or best work, those which it is their aim to whip into as nearly perfect form as possible. When the period arrives for the application of the principle of correct expression which has just been learned, the children concentrate upon these compositions so that when the work of the term is over, these should represent as nearly perfect pieces of work as they can do.

In the higher grades this correlation between correct expression and correction of compositions should be made through the medium of the study of grammar. One of the fundamental purposes of English grammar is to give to the children a rational basis for correct expression. It should, therefore, be the aim of the teacher in connection with the study of each part of speech, of each new inflection, and the like, to develop also some law of syntax and to apply this law to the correction of the children's compositions in some such way as that suggested in connection with the drill on common errors of speech.

Much of the correction will of necessity be made by the teacher; always, however, in the presence of the pupil. It is a sheer waste of time for the teacher to make a great number of corrections on a child's composition when the child is not there to see the corrections made, to be questioned, and to be led to see wherein he might improve his work. In the individual conference which the teacher will hold with the pupil, there are three possible ways of correction. If the error which the teacher sees is one that has already been taken up during the term or in the lower class, a mere line under the incorrect form or an *x* in the margin to show that there is an error on that line, will be sufficient to call the attention of the child to the mistake and to lead him to substitute the correct form. In

all cases where the correction is made, the child should feel free to draw a line through his work and to insert the correct form. If the error is one that is based on some principle of grammar already taught, the teacher may write in the margin a word or two to suggest to the child the principle of grammar that has been violated; and once more the correction should be made by the child unaided. Finally, if the error is of a sort that is beyond the knowledge of technical grammar which the child already possesses, or is one of those to be taken up later in the course, the teacher should merely insert the correct form in full for the child.

The code of correction should be simple. Frequently a criticism will be simply a question like "Why is this apostrophe before the *s*?" or "Why did you put this comma here?" or "Why did you write this word with a capital?" Where the error is indicated by a word written in the margin, this word should not be too general; thus, "grammar" written in the margin means absolutely nothing to the child. The suggestion should be much more specific, such as, "agreement of subject and predicate," "use of adjective," "case of pronoun," "tense of verb," etc. In spelling, the error may be indicated by a line drawn through the incorrect word; an omission, by the caret; an error in capitalization, by a slanting line drawn through the error; an error in punctuation, by an *x* at the exact point of the error; a capital P will indicate the paragraph, while a curved line from the last word of one paragraph to the first word of the next, that there should have been no paragraph division.

Summary.—The aim of the correction of compositions is not so much to secure a perfect product as it is to form the habit of self-criticism in the child. As a basis, pupils should be made familiar with correct idioms and should later formulate principles which will guide them in improving their own work. No drill in the correction of errors is complete until the child has had an opportunity to use the

correct form in his written or oral work. The correct idioms to be taught in the school course should be carefully arranged by grades. Within each grade, any particular idiom should be taken up only when its use in incorrect form has shown itself to be common in the class. Wherever possible, the course should be correlated with the study of technical grammar. By reviewing earlier compositions of the class, sufficient drill in correction and repetition of the right form may be assured. Correction to be of greatest value must be personal and must result not from the dictation of the teacher but from the self-activity of the pupil. A simple code of correction should be devised.

CHAPTER XXII

COMPOSITION

Composition — Suggestions and Devices

The teacher will find that her most serious problem will be to give the children enough opportunity to write. Too frequently the work done by the children is restricted to one or two compositions during the week. It will be found valuable for the teacher to have informal composition work every day in the year. If a teacher will examine her ordinary plan of work, she will find that she is spending much more time teaching about language than she is in giving the children an opportunity to use what she is teaching in the course of their regular written work. We take up rules and constructions and we seem to forget that the only way that a child will ever learn to use correct language is by using it. We take up the study of quotation marks, and we think our work is complete when the children have done a regular dictation exercise involving the use of the quotation mark, and have produced fairly accurate results. We teach the use of the apostrophe, and we give sets of words and ask the children to write these words in the singular and plural possessive. We give drill on the spelling of words and we give much less practise in the use of these words in regular composition work. It must be remembered that practically every dictation lesson is deductive, and that a correct application is indefinitely easier when the principle is held in the focus of consciousness than it would be if the center of attention were directed to the content and the principle relegated to the margin.

It is here suggested that every child have a composition book for informal work. This should be in addition to the regularly recognized work taken up in connection with the study of the models. The ingenuity of the teacher will suggest a name to be given to this book. Titles such as these may be used: My Diary, Interesting Occurrences in the Class Room, What I am Thinking About, What I am Doing, What We are Learning, Stories of School Life, My Daily Calendar, Interesting Lessons, A Handy Book of Information, etc. The children should be practically unrestricted in their choice of subjects. They may enter a reproduction of a reading lesson, a review of some book they have read, a summary of a story told by the teacher or read by the children, reports on current topics, reports on topics assigned to the class for investigation and study in connection with geography, history, etc., with or without the text book, reports on things seen on the way to or from school, descriptions of experiments, descriptions of pictures, narratives of personal experiences, answers to questions set by the teacher as research questions, a transcription of some proverb with an explanation of what the proverb means.

In the higher grades, the children may be given a set of readers from a lower grade, and they may be asked to rewrite the short stories in longer form, or to condense the stories into a few well-written paragraphs. The teacher may prepare long sentences and ask the children to condense them into ten-word telegrams. Pupils may be asked to write out a story in the form of a series of letters, or a series of telegrams, so that the succession of letters or telegrams will tell the story. The teacher may give the children a number of words like crow, lead, razor, gold, ox, bee, grass, thunder, vinegar, lamb, line, glass, sky, honey, lightning, snail, iron, snow, black, clock, and ask them to make comparisons. For instance, they will write a sentence which will tell that something was *as black as a crow*, or *as white as snow*, or that some one was *as busy as a bee*, and

so on. Again, there may be a story told by means of the telephonic conversation in which the reader must infer what is being said at the other end of the telephone from what the child reports as the conversation heard at this end.

The incentives for such composition work will be, first, the interest in giving expression to the subject itself; secondly, the praise of the teacher; thirdly, the placing of the best composition book on the wall, hanging it by a ribbon or a string from a hook so that it will be easily seen by the principal or by a visitor; fourthly, the publication of the best work in the school paper, or reading the best compositions to the assembled school. Occasionally the work of the children should be looked at by the teacher. She may select some child whose work is the best for the week, and when a visitor or the principal comes into the room and asks for examples of the composition work, the teacher may call upon this boy to read his best work. Every boy will know what is his masterpiece, and will take pride in reading it to visitors.

Additional suggestions of subjects for informal work to be done by the children in their composition books are submitted.

1. *Unfinished Stories.*

In the higher grades, when the children have learned how to reproduce stories, when they have mastered the difficulties of an outline, and when they know how to develop a story from an outline, they should be given the beginning of some story which the teacher will write in a half-dozen lines or so on a piece of oak-tag, and put in some conspicuous place in the room. The informal work for that day will be the finishing of the story. This, and all similar work, should be done at odd moments, before nine, before one, in the study period. It must be acknowledged that there will be a tendency to free communication. There need be no fear, however, that this will result in a weakening of the discipline. Communication is a natural instinct in children, and where it is used for class purposes,

there can be no question that it will serve to build up a better spirit in the class. These stories, of course, should be adapted to the grade. There will be individuality in the work, and if, after every child has had an opportunity to write his own version of the story, the teacher were to read the story as it really was completed by the author, the children will have an opportunity of making individual criticism of their own powers of invention.

2. Imaginary Adventures.

Children may write on — My Trip in a Balloon; What I saw from the Conning Tower of our Submarine; A Hair-breadth Escape; and so on. Many of our school subjects for composition are too matter of fact, and the result is that the impulse to imaginative creation is satisfied by the children through the reading of dime novels and the like. We may be able to do something of value by giving the children opportunity to write on subjects that give free rein to their romancing tendency.

3. Descriptions of Pictures in Poems.

From the poems studied by the children as memory gems, they should be encouraged to select pictures which they will describe in full detail. Sometimes they may find and put into their composition book a picture which seems to fit the description of the poem most closely. The composition may be devoted to showing the points of resemblance.

4. The Picture Gallery.

Here the children should attempt to describe the appearance of some favorite character, or of some noted person at some important point in his career. For instance, "How did Washington look as he took the oath of office?" "How did Nathan Hale look just before he was executed?" "Describe Paul Revere as he looked while waiting for the signal."

5. Imaginary Autobiographies.

This topic is touched on in many books on Composition, and need not be explained in full here.

6. Dramatic Compositions.

Arrange with two or more boys to have them make up a little play, keeping its central idea secret from the rest of the class. Have them act the play in pantomime before the class, and let the exercise in the composition book be the writing out of the story told by the boys in their acting.

7. Moving Pictures.

In these days when the moving picture show plays so large a part in the experiences of our city children, it will be found interesting to have the children write in their composition book the story of some play which they saw through pictures at the show. It may be objected that this will put a premium on having the children visit the show. In answer it need scarcely be said that there is very little danger that we, as teachers, will put into the minds of the children a desire not already present.

8. The Class Newspaper.

It will be possible only to touch upon this point. The use of the mimeograph, and the printing of enough copies to supply every member of the class, and to give one to each of the other classes of the grade, is all that will be necessary. The children will be able to get ideas for a good breezy newspaper.

9. Geography.

Imaginary trips to different countries will be valuable and will, moreover, furnish an excellent opportunity to give a review of work in geography.

Almost any book on English composition will give to the teacher many more examples of interesting subjects that may be given to the children. A dozen or more may be put on the board at the beginning of each week, so that the children will feel free to make a selection. Moreover, it should be impressed upon the class that it is not at all necessary for them to select as the subject of their composition work any topic on the list given by teacher. The aim should be to have the pupils feel

that this work is to be the natural and unrestrained expression of their own ideas. Finally, it must be pointed out that there should be no limit set on the length or on the number. In every case, the teacher should insist that the form be good, penmanship careful, all work done in ink, and so on. But it would be a great mistake on the one hand to insist that the compositions reach a certain length, or on the other hand, to demand that there be no composition beyond a certain length. Children should feel that a composition should be just as long as is necessary to express completely their ideas, and that it should be no longer.

CHAPTER XXIII

GRAMMAR

General Considerations

It is significant to note that there is a pronounced tendency in many quarters to question whether the study of grammar should have any place at all in the elementary curriculum. This doubt is by no means a new thing in education; but at no earlier period in the course of development has it been so permanent or been advocated by so many leading thinkers. It will cast much light on the point of view we are to adopt in our treatment of this subject if we enter somewhat into detail in discussing this question with a view to ascertaining why the study has fallen into disrepute, and wherein reforms are necessary, if indeed we are to hold that grammar should remain a part of the course of study.

In all systems of education in which the aim is something apart from participation in real life, the content as well as the expressive side of the educative process is found in books; and hence, language and the formal aspects of language become important subjects of study. In China, for example, the right understanding of the classics and the faithful reproduction of their style are the aims which the so-called culture strove to realize. To whatever extent it may be said that the Chinese language has a grammar, the study of this grammar was the most vital part of the education of the time. It is true that owing to the peculiar nature of the tongue, grammar resolves itself rather into a study of location and combination, but still the content of the educative process is found in books, the

expression of the activity of the learner is in the form of written exercises, the main task he has to perform is to overcome the difficulties of diction, arrangement, and style. It is altogether probable that the cultured Chinese speak with a greater degree of purity than do those who have had none of this training. But it must be realized that this increased correctness comes rather as a concomitant effect of the study of the language. At no time was the attainment of this power of cultured speech used as an impelling motive in the process of learning. At no time was the application to spoken language made the test of the real comprehension of the study of the classics. As a matter of fact the real test of results was given in a field altogether separated from real life. At no time was written language considered a mark of power; the ability to speak well was never tested. In such a scheme of education the study of the formal aspects of language inevitably plays an important part.

We have treated in this detail the characteristics of the typical aspects of the relation of formal study to the general educative process in the case of Chinese education, because to a large degree this relation will be found to be the characteristic in any system of education which finds its inspiration in books. In that period of Roman education which is represented by Quintilian, the aim was to produce orators who could speak with perfect accuracy; and although to a certain extent Quintilian is different from some other writers of this period in that he lays much stress upon the content of the speeches, even he shows in every step in his system that his aim was to secure formal and technical accuracy.

It may be well to analyze in a brief way his method of teaching reading, composition, and grammar. He adopts the synthetic method; that is to say, he has the child begin at the age of three with the study of letters. At once, this puts the stamp of formalism upon his entire method. If the progress which has been made in education since the time of Froebel

stands for anything, it means that the educative process finds its rational beginning in the ideas and instinctive activities of children. Applied to language, this implies that the starting point should be the expression in language, at first spoken, later written, of thoughts revealing the developing personality of the child. The method which we have suggested for the teaching of reading and the advantages of an approach through stories over an approach synthetically through the study of letters, vowels, and words, illustrates what is meant by the effect which the new point of view should have upon our methods. We need not refer at length to those instances in the method of Quintilian which show us that here and there he had essentially correct ideas of child-nature. While to-day we realize that instinctive activities are the keynote of all method, Quintilian used them only in the employment of devices. For example, he used the play instinct for the purpose of fixing the shapes of letters. He had ivory blocks and letters cut in wooden blocks, the grooves followed by a stylus held in the hands of the children. From letters he proceeded to the study of syllables, drilling on these so that the children might pronounce what had gone before while the eye took in what followed. When he came to the study of words, he again unconsciously emphasized the formal attitude that he had adopted in the study of the language. He insisted that the children should be called upon to write uncommon words, on the plea that if they wrote those words which frequently occur, they would be wasting time. In the later stages, when poetry was studied, it is true that some attempt was made at understanding the content; but the real aim was to analyze the construction of the poem in addition to memorizing it, to proceed to a study of the parts of speech, the prosody, and the choice of words.

It is quite probable that a method of this sort will produce formal accuracy in the use of language. That is to say, this

is a method apparently adequate to meet its purposes. But in education the product is never the most important element. It has well been said that with unlimited patience, with the proper amount of external control, the normal child can be taught to do anything. There are, however, two other factors which enter into the problem, and which are of tremendous importance. In the first place, how much waste of energy is there in the process of compelling children to do things which are not naturally expressive of their developing personality; and secondly, to what extent does a method like that outlined give the children power to attack situations different from those through which they gained their knowledge? Power to meet the new and economy in the attainment of what we possess are set at naught by any method of language teaching which is based upon a logic of the subject.

In the Middle Ages, with varying forms, we find educational systems that have their source entirely, or almost entirely, in books. This is true throughout the period of the Church Fathers, throughout that of the Schoolmen, and in that phase of realism which has been called "humanistic realism." It is true that in the broader humanism, the study of the forms of language was subordinated to the comprehension of the content, but the inevitable change soon took place. Whenever any system of education derives its inspiration from books, sooner or later, the entire method of that education will become formal, its method based upon the analysis of the style of the language found in the books, and its aim the reproduction of that style with a minimum expenditure of energy. Formal teaching is always easier for the teacher than that which waits upon the development of the child-mind; and accordingly, in the history of education we find that the broader humanism soon gave way to the narrower phases.

In the northern part of Europe this ideal was crystallized by Sturm, and the method which he applied to the teaching

of Latin has had its influence on the teaching of language even to the present time. In fact, we may go even further. All mistakes made in the treatment of English grammar in our schools to-day are due to the persistence of the Sturm ideal. If there is any objection at all to the presence of grammar in the course of study it is because the subject is looked upon from the formal aspect; it is because an attempt is made to reach a certain formal accuracy purely in a synthetic way; it is because a knowledge of rules, of modes of analysis, and of parsing, is considered a desirable thing apart from the application of these rules.

It is true that an attempt is made to apply to the speech of the children all that has been learned in grammar. But it is one thing to secure good results when the mind is focalized upon a process, and it is quite another to attain similar results when the center of attention is upon the content. The accuracy which was easy of attainment when there was a concentration of consciousness upon this process becomes a very difficult thing to achieve when the process is marginated. Every teacher has met a situation of this sort. A class is able to understand a rule of syntax, is able to apply this rule with absolute accuracy in the period devoted to the correction of sentences. Yet, in the written compositions and in the oral work of the children, held perhaps on the same day that the drill in syntax has taken place, they will, with utter disregard of what has just been learned, commit the very errors which would at once appeal to them as things to be avoided were their attention directed exclusively to these forms as such.

What then is to be our attitude toward the teaching of grammar? Are we to say, that because there is so little carrying over of power from the formal study to power in correct expression, the formal study is altogether a waste process in the elementary school? Hardly. It is true that all the formal study in the world will never make a man speak the language

of a cultured person. On the other hand, mere acquaintance with correct forms through models presented by the teacher in her own speech, and through the reading of the best literature, while it makes for a higher degree of perfection than could be attained were these models not presented, will never produce a perfect use of language. We have referred a number of times to the fallacy implied in the theory of incidental teaching. If a child is really to know a thing, whether this be a matter of form or a matter of content, he must concentrate upon that thing. We may call it focalization, as the psychologists do, or absorption and reflection as the pedagogues do, but we must recognize from the outset that only that is learned upon which consciousness is centered. Even a habit which is based upon activities different in the slightest degree from the natural tendency of the child, can never be economically formed unconsciously. It is one thing to speak with a reasonable degree of correctness because one has been accustomed to hear only correct forms in the course of one's development. It is another to be able to rationalize the use of these correct forms and in that way to extend one's mastery over expressions which have not come within the limit of one's immediate experience. It is the second kind of training that the study of grammar should aim to give.

But the mere study of form, that is of rules, and of modes of analysis and parsing, does not necessarily imply a carrying over into application. Whether this study will or will not find an inevitable and natural usefulness in the ordinary language of the children depends upon the method of approach. Children will speak grammatically, that is, they will speak with due regard to the rules which are based upon the best usage, only if immediately below the level of consciousness there is within easy recall a knowledge of rules derived from the language they are employing. That is to say, there must be an immediate and close association between every rule of grammar

and the language that is used. In our ordinary teaching, we attempt to get this kind of association by having the children study some rule. Then by giving them a series of twenty, thirty, or forty incorrect sentences connected with their lessons or their average thinking, we call upon them to apply the rule in the correction of the sentences. As a matter of fact, the real center of this work is the rule, and the application is nothing but an excrescence, something foisted upon the rule because of some ulterior motive in the mind of the teacher, and not because of some inherent native demand of the rule itself, or some normal functioning of the expressive personality of the child.

That the step of application is necessary, no one would dare to dispute; but whether the application should be of this particular sort is a matter open to serious question. And even were the application of a different kind, even if we were to make it more vital to the children, we still should have met but one-half of our problem. We may rightly ask why were *these* rules selected for study? What determined the order of their development? Why was just this rule selected and no other? We should be forced to confess that our selection was based upon a more or less rightly conceived notion of the order of difficulty; that is to say, solely upon a logic of the subject. Every subject in the course of study carries with it an inevitable logic which will, to a greater or less extent, determine the method of its presentation. In fact, we may go so far as to say that the systematized mass of knowledge in any branch as we possess it to-day has come as a result of the work of the race-mind, and that, therefore, the logic of a subject to some extent is representative of the psychological development of the race in its mastery of that subject. But whatever of general truth there may be in this statement it would not be well to apply it in too much detail in our attack upon any subject in the elementary school curriculum. We must never lose sight of the

fact that the real center of the educative process is the child with his developing ideas, his instinctive tendencies, and his functioning personality. This must be always the main door through which we enter upon any step in teaching.

What we have said thus far by way of introduction leads us then inevitably to this general statement of the method of procedure to be followed in the teaching of grammar. We should start from the actual language used by the children as one form of expression for the ideas which are ever forming in their minds. To a certain extent, because of the models set for them by the teachers and met in the course of their reading, this language will be correct. That is to say, it will be in accordance with the conventional usage of modern society. In many other particulars, however, there will be errors.

Sometimes these errors will be due to psychological causes. Let us take the use of the pronoun *I* instead of *me* in such phrases as "between you and I" or "John gave it to him and I." Wherever the expressing personality is the center of thought, it has largely been the center of what James calls a "substantive state," that is, a state where the ego is focused upon. In the great majority of cases it is so because the ego has been trying to express itself. That is to say, the pronoun used has, in these cases, been *I*. The earliest phases of child activity are characterized by an expression of the self. The child tells what it has done rather than what has been done to it, and, therefore, there is a much more frequent use of the nominative case (of the pronoun *I*) than of any other form. Consequently, by the law of habit superinduced by constant repetition, the pronoun *I* will be used wherever there is an attempt to express the personality of the speaker. This error may, therefore, be ascribed to a psychological cause.

Again, let us take the case in which the children, in using a sentence that has two singular subjects connected by *and*, use the singular form of the verb. The power to group two

statements is late in developing. When the child says, for example, "The bean and the pea is growing in our window-box," the child concentrates first upon the idea *bean*, and then upon the idea *pea*, and in the scarcely measurable interval of time between the utterance of the word *pea* and the statement of the predicate, that is, "is growing in our window-box," the idea of *bean* has faded somewhat and the child holds in mind only the second idea. Consequently, as far as consciousness is concerned, the child is engaged merely in expressing the idea; "the pea is growing in our window-box." It is only much later in development that the child is able to synthesize and to group these in the interval between the statement of the subject and the statement of the predicate. It is only in a later period that the child is able to see both the ideas grouped together, to realize that two objects are spoken of, and that, therefore, the plural verb is called for.

It may be said that if this is a characteristic of child-mind, it would be useless to attempt to teach the plural form of the verb with the connected subject until the child has developed sufficiently to be able to group the ideas of individuals under the idea of two. But it is just at this point that the study of grammar will be a help, for by directing attention to this particular form, we may hasten and facilitate the process of grouping.

To cite another case which contributes to the common errors found in the speech of children, let us take the sentence, "He don't know what he is doing." Here we may say that the error is due to a social cause. We must not forget that, after all, the time spent by the child alone is small compared with that portion of his life which he spends with his comrades and in the larger life around him. If the speech of those at home and of his playmates on the street is incorrect, he will hear many expressions which, by the canons of good usage, are incorrect. Simply by reason of their number and of the frequency of

repetition, they will furnish him with a model that he will more or less consciously imitate. It is the function of grammar to correct the errors committed by the children because of the language they hear at home and on the street, and to apply to these solecisms rules derived from the best usage.

Summarizing then, it will be seen that no matter how much we may attempt to give the children none but perfect models in the school, for psychological and for social reasons there may grow up certain forms which are at variance with what is usually considered correct usage. Starting from these, and using them as the basis for instruction, all work should proceed.

From the inspection of many such examples, children may be led to see what is the incorrect form. The teacher then supplies the correct one, and leaves the children to formulate a reason for the correction. From this will develop the rules of syntax. The immediate application of these rules should be to other expressions used by the children either in speech or in writing. In this way, we have brought about what we believe to be a method characteristic of the best teaching of the formal aspects of language. The rule is never taught as a thing in itself; it is never given except on the basis of the language used by the children. On the other hand, the rule is never left as a thing by itself; it is always applied to the language of the children.

Summary. — As ordinarily understood, the aim of the teaching of technical grammar is to assure formal accuracy in speech and in writing. This aim may be secured by isolating form from content and concentrating upon technique and the principles underlying correct technique. Such a procedure is wasteful because (1) it does not employ an urgent motive which will make the learning process easier; (2) it does not insure the carrying over of proficiency from the theory to the practice. The study of grammar, like the study of technique and of habits of action which are to operate in the margin of consciousness, must at some point in the learning process be

focalized upon. The order of development is to some extent to be determined by the logic of the subject. The starting point should be the actual language used by the children in the expression of their ideas. The development of the principles should be inductive. The application should be to the speech and the written work of the child.

CHAPTER XXIV

GRAMMAR (Continued)

Correction of Errors

From the moment that the teacher begins to place emphasis upon the form of expression of the children as regards correctness of idiom, completeness of statement, and the like, at that very moment the teaching in formal grammar begins. As has already been suggested, the aim is first to have the child, by imitation, by conscious effort, and by direct form, acquire habits of correct utterance, and later to analyze his own speech so as to form general principles which will be of value to him in giving a rational basis for what was first blind imitation. In the lowest grade of the elementary school, the teacher may well insist that the answers given by the children to the questions shall be in the form of complete sentences.

It will be found helpful if the work in the conversation lessons be carried on in such a way that the children ask questions which are to be answered by other children rather than that they remain continually in the attitude of giving information. The asking of a question implies the previous formulation of the expected answer in the mind of the one who asks the question, and calls for a focalization upon such a form of question as will bring out the answer expected. The question, therefore, is a much more valuable and vital means of language training than the answer Paradoxical as it is, the early teaching values error much more highly than it does correctness. It is the aim of the teacher to form right habits, and this can be done only if the teacher knows what are the common errors made by the children. Any devices which will call forth

natural and spontaneous utterance from the children, which will lead them to forget the artificiality that usually characterizes all their school speech, which will make them depend upon themselves, will reproduce within the class room conditions like those which exist on the street, and may lead children to speak with the freedom that they exercise when they are not under immediate supervision.

The teacher should always bear in mind that the formation of a habit is a purely individual matter. It is not a question of class instruction except where the habit refers to a detail of school routine. It would be well if the teacher kept on cards lists of the particularly persistent errors made by individual children: errors which the utmost expenditure of effort on his part does not seem to correct. When a child leaves one class to go to the next higher one, this card may be sent to the next teacher, who will add new errors committed by the child, and who will on the other hand cross out those which tend to disappear.

It may be suggested at this point that some of the errors made by children, like some of the instincts which they show in the process of their development, have a tendency to die of their own accord. For example, in the lowest grades the teacher is driven almost distracted by the flabby "*and*" and "*and so*" sentence structure of the children. As a matter of fact there is scarcely any need of correcting this habit. It is true that the teacher should at times make a perfunctory attempt to correct the children, but this will be done merely to stamp her own disapproval upon the expression. It is not to be done so continually as to lead to an undue emphasis upon the error. As the child grows older, he will, through the force of models that he meets in his school life and in his reading, drop this particular habit. It is true that this form of construction sometimes persists in the adult, but it is probably due to temperamental causes.

Beginning with the second half of the first year, the formal work on the correct forms of some of the incorrect expressions common to the class may be made the basis of drills. Care should be taken to have these forms grow out of the actual speech of the children. The conversation lesson as such should never be interrupted for the purpose of any extended correction on the part of the teacher. No lesson should be too long, nor should any attempt be made at exhaustive treatment. Wherever the child speaks for the purpose of giving expression to individual experiences, the language should be corrected in such a way as not to interrupt the steady flow of the thought.

In places where certain children have made use of a sentence which is particularly good from the standpoint of clearness or brevity, the teacher may interrupt with an approving word, and may repeat the sentence given by the child so as to emphasize it. It may even be well to write such a sentence on the blackboard. When the teacher notices a particular error occurring with a reasonable degree of frequency in the statements of the children, that error may be made the basis for a regular drill on the correct form.

It should carefully be noted that this work begins only with the second half of the first year. Due regard for the significance of this later introduction will give the teacher a notion of the attitude she should adopt in this work. In the lowest grade, the teacher should note the errors made by the children, but she should not forget that the fundamental aim is to secure spontaneity and free expression. If she attempts to make unduly emphatic reference to the errors made by a child, she will embarrass the child, and may cause a certain hesitation to develop in speech.

In the lower grade there should be simply "the gentle patient substitution of the right expression for the wrong one, without insisting upon the child's knowing that a correction was necessary. It is by constant imitation only that the child

will acquire the habit of correct expression." When once, however, the drill on correct form has begun, it should be constant. It is a great mistake to reserve it only for the regular lesson. On the one hand, the teacher should remember that misplaced emphasis on form, when the aim is the development of content, will result in a less satisfactory rendition of the content. On the other hand, to allow errors to be made by children in the course of their speech without making any attempt to correct those errors, or to lead the pupils to see that the expressions they have used are incorrect, will separate the drill on correct form from its natural and inevitable application to the language of the children.

No reason need be given for the correction. Mere blind imitation on the part of the children will result in fixing the correct form if there has been proper focalization upon that form, and if the teacher has given sufficient opportunity for repetition. At no time in the course, even through the eighth year, should this kind of work be completely discontinued. In the higher grades, when certain of the rules which have been evolved from the philosophy of our language have been taught to the children, the basis of the correction may be, not the mere blind imitation of a model set by the teacher, but rather the application of a rule already developed by the children themselves. The following quotation from an article on "Language Work for the First Five Years," by Margaret Knox, will show how the work is to be carried on in this informal way. The play or game element may be safely dropped after the third year.

"With the very little folks select a story in which there is frequent repetition of the same expression, as for example, the story of 'The Old Woman and Her Pig.' The child begins to tell the story thus: 'The rat *beginned* (or begun) to gnaw the rope.' The teacher gives the proper expression, saying, 'The rat began to gnaw the rope.' The child accepts it, and

goes on with the story, using the correct expression ten or a dozen times in the next minute. What better exercise could there be for the fixing of that correct form? 'Cock Robin' is a story that gives opportunity for the repetition of 'said' instead of the illiterate 'says,' for the use of 'I saw,' instead of 'I seen,' and also for correct use of the pronoun 'I' instead of 'me.'"

Or a game may be devised which provides opportunity for reiteration of the form which we desire to impress; as, for example, the game which for the want of a better name let us call the "I saw" box. The teacher wishes to correct the "I seen" habit. She has on her desk a box filled with all sorts of objects. These she holds up before the class in rapid succession, then hides them, calling upon the little folks to tell what they saw.

Teacher: "What did you see?"

Child: "I seen a top," or "I sawn a top," or "I sawr a top."

Teacher: "I saw a top. What did you see?" calling on the next child. Noting the correction that his teacher has made, he answers, "I saw a ball"; in this way, there is repetition of "I saw" until the article held up is not recognized. In the excitement of answering, some child is again trapped into making the "I seen" mistake; here is another chance for the teacher to use the correct expression. In such a game the opportunity for using "I saw" has occurred perhaps twenty times or more. By devices of this sort, which hold the attention of the child through pleasant interest, the correct form is unconsciously fixed in the child's mind, and will find expression in his speech.

The teacher should listen to the language of the class at all times and should note the mistakes. She should select the most glaring of these, and make them the subject of drills. Her ingenuity will be taxed to devise new and interesting ways of conducting these, but they should not be allowed to

lapse on that account. The work should be systematic and continuous.

Then, again, she may have simple repetition of the correct form without any so-called drill. By simply correcting over and over again the mistake as it occurs, always kindly, always patiently, not with the irritated "Don't say this or that," but —

"Can I do this?"

"Yes, if you say 'May I.'"

"I ain't got no pencil."

"You shall have one if you say 'I have no pencil.'"

"This example is awful hard."

"It is very — what did you say?"

There are, after all, not so many errors of speech to which we can give our attention in these early years. These few, however, we must attack unweariedly, and let the rest go until technical grammar steps in to shoulder the responsibility. If this work is not left to chance, but is taken up systematically and continuously, giving it a recognized place in the day's program, there will be marked improvement in the child's language.

In the third year, the drill on correct forms of expression may profitably follow a regular course. In the New York Course of Study, for example, this year is given to the study of the use of "is" and "are," "was" and "were," "has" and "have," the use of the parts of "do, see, come, and go"; while such exercises are given in sentence construction as will afford practice in forming the plurals of nouns, including a few common irregular forms. The method of teaching really resolves itself into the employment of devices which will keep up interest and will afford practically unlimited opportunities for the repeated use of the correct form. Once more it is to be emphasized that there is to be almost no reference to reasons for the correction.

In a way, however, the teacher may make use of certain

principles of concord and of grammatical use which will form the basis of later formal study. For example, the use of the singular and plural forms of the verbs may easily be explained by having the children see that where they are speaking of but one thing, they use "is" or "has"; and that where they are speaking of more than one, they use "are," "were," or "have." But the mode of approach should be made through the constant repetition of the correct forms, and the children, by comparison of many sentences, and by constant use of the correct forms, and by untiring correction by the teacher, should be led to formulate for themselves the principle of concord that is exemplified by these forms of expression.

When the plurals of nouns are taken up, the teacher need not use the technical word. In some localities, however, where English is a native rather than a foreign tongue, children may become accustomed to the use of the word "plural," understanding that the word means more than one.

The fourth year may be given up to drill on the part of irregular verbs in frequent use, and on the comparative and superlative forms of adjectives. In general, the teacher must bear in mind that until the formal study of technical grammar begins, there should be a minimum use of technical terms. When a correct form has been taught to the children, reference may be made to it when the teacher corrects their oral or written compositions. For example, if the child uses a superlative form in comparing two objects, the teacher, instead of substituting the correct form at once, calls the attention of the children to the language lessons in which this particular kind of error was treated, and the child should make his own correction. It may be said that this is the principle which should dominate the work. When once a form of expression has been made the basis of regular study in the language lesson, the correction of that form should be made by the children with but slight suggestion from the teacher.

In the fifth year, the drill on correct forms may extend the number of irregular verbs studied, and may include some of the more frequently misused prepositions, while in the latter half of this year the study of the personal pronoun, particularly when it forms a part of a compound subject or predicate, is taken up. Since the study of grammar in the second half of the fifth year includes the distinguishing of the subject word, the predicate verb, and the complement of the verb, the children may be led to formulate some such principles of correction as these: "He told John and I not to take the book." We cannot use "I" because John and I make up the complement of the active verb. The word to be used in the complement of an active verb is "me" and not "I." The children may in this way give rules of grammar within the limits of the knowledge with which they are, up to that particular stage, equipped.

In the sixth year, the drills on correct forms may include the use of irregular verbs, of prepositions, and of relative pronouns. In the second half of the year, and from that point to the end of the course, formal grammar may be made the more important part of the work. The drill on correct forms becomes the application to the speech of the children of the regular principles developed in the course of the work in grammar. How this application is to be effected, and what these principles are, will be shown later.

Summary.—Teaching in grammar begins with the correction by the teacher of errors made by the children. Habits of correct speech should be developed through imitation. In this work the psychology of habit formation should be carefully observed. Where possible, technical terms may be introduced in an incidental way.

CHAPTER XXV

GRAMMAR (Concluded)

Formal Study

In taking up the discussion of the methods to be adopted in the teaching of formal English grammar, we must set forth clearly a fundamental difference between the mode of treatment which we advocate and that set forth in the ordinary course of study. In the usual syllabus the earlier instruction in grammar is intended to be to a greater or less extent formal; *e.g.*, conducted with a view to developing inductively certain principles which are to find their application in the composition work of the last years of the course. Such a procedure is opposed to the correct method, and is almost certain to lead to a separation between accuracy in the use of language and a knowledge of those laws which are the generalizations based upon correct usage. From the very beginning, the work in grammar should grow out of the spoken and written work of the pupils, and should find its immediate application in the correction of errors to be found in their compositions and in their speech. In other words, in this branch of formal English, just as in the formal study and drill upon correct forms for expression, the basis of the work should be the language of the children, and its application should be the correction of their errors.

A principle of grammar as such responds to no immediate or even remote need in the developing experience of the children. But any principle which presents in brief form a rule for the correction of errors which the child knows that he continually makes,

is a short cut in correction. If the ideal set up by the children for themselves because of the model set by the teacher, and because of the suggestions continually made as to the value of correct English as a sign of culture, is sufficiently potent and vital for them, there will be an ever present motive for technical study. It is, therefore, to be remembered that in all our work the intimate relation should never be lost between the study of grammar and the composition work of the class.

It may seem a formidable thing to say that the study of grammar should begin with the fourth year. It is to be noted, however, that there is to be no use of technical terms. A classification of sentences is called for, but this classification is based entirely upon the analysis of the thought. In this year the study should be purely inductive; that is to say, the classes are to be formed and named after many examples have been given by the teacher.

The motive for this study may be the fact that the children, in their written work, will frequently give as sentences expressions which do not make complete sense. For example, there will be a long subject, but the predicate will be omitted. Sometimes, where a child wishes to make a complex statement about some idea which he has in mind, the second sentence will begin with a predicate or will include nothing but a dependent clause. The mode of approach to this study may be, first, the statement made by the teacher that every sentence, that is to say, every part of written composition included between the initial letter and the final period, must tell a complete thought. There must be something spoken about, and we must tell something about it. The separation of this sentence into these two parts of logical subject and logical predicate is not to be attempted in this grade.

The teacher may select from the answers made by the children in the course of lessons, answers which she hurriedly jots down on paper kept ready for the purpose, or from their written

compositions, statements which do not express the complete thought which she has already set forth as the fundamental characteristic of a complete sentence. These may be written with heavy crayon on large sheets of oak-tag in advance of the lesson, and should at the right time be displayed to the class. Pupils will in all probability recognize their own statements.

The teacher may then call upon the particular pupil to tell in full what idea he had in mind when he made the statement selected as the subject for study. In the first part of the work, the teacher should select only those sentences which come under the first class of sentences given for study in this grade; that is, sentences which tell what things do.

In all probability, most of the examples given by the teacher will be incomplete answers made by the children in response to questions asked in the course of the lessons. The immediate application of this work will be the insistence upon complete answers to be given by the children to questions in every lesson. The drill may consist of a series of subjects, for example, the names of subjects or of persons given by the teacher, and the task of the children will be to complete these by telling what these things or persons do. A second form of drill may consist of giving a number of words which tell of the actions of the things, leaving blank the names of the things or persons performing the action. Once more the task of the children is to make the complete sentence.

It is entirely unnecessary that the teacher should feel restricted to the kind of exercise usually given in the text books on English; that is, exercises which contain but a single word for the subject and a single word for the predicate. Longer ones are just as clear to the children as the single word, although it must be remembered that the first steps in this work should be the simplest.

Since the application of this work is to be to the answers given by the children in the course of the other lessons of the

grade, care should be taken by the teacher that in her selection of examples she base the work largely upon close correlation with the other subjects. For example, if there are certain topics taken up in nature study for that particular week, and if the nature study lesson is one of the development type, the study of one specimen for the purpose of reaching a generalization regarding it, it may be well to have the language work of that week center about the nature study lesson. If a story has been taken up for extended treatment in oral reproduction, the sentences for another week may be based upon the subject matter of that story. If a new topic has been taken up in arithmetic, and the children are likely to be called upon to make explanations in connection with it, the sentences at that particular time may be grouped around the idea of the arithmetic lesson.

Sentences should be classified into those that tell (1) what things do; (2) what is done to things; (3) what the quality of things is; and (4) what things are.

It would perhaps seem somewhat more natural to study as the second type of sentence the form which tells what things are. This might seem to correspond to the type, "What things do." Several reasons, however, may be advanced for postponing such study to a later period. In the first place, the difference between these two types is slight. Hence it will be difficult sharply to discriminate between them. In the beginning of all analysis, discriminations should be between things as much unlike as possible. It requires a larger apperceptive background and a greater familiarity with detail to make fine distinctions, while discriminations of the coarser sort, on the other hand, tend to furnish this largeness of background and this increase in the knowledge of detail. We make one percept clearer if we distinguish it sharply from another. The greater the intrinsic differences between two classes, the sharper will be the discrimination. It is, therefore, advisable to select,

as the second type studied, one that is as unlike the first as possible.

There is a second reason why the next type of sentence studied should not be that which tells what things are. It will be seen that because of intrinsic relationship the four types actually fall into two groups, each containing two types. "What things do" and "What is done to things" make a unit; similarly, "What the qualities of things are" and "What things are," are related. It is a very easy step from the statement of what things do to the statement of what is done to things. Yet the second type of sentence will be so much unlike the first in form, although related to it in meaning, that the differences will be great enough to permit immediate and complete discrimination. Furthermore, the third and fourth are similarly related. In the third type we have in mind a certain object, and select from its many qualities one, which, for the purposes of the immediate statement, is to be considered as characteristic. In other words, we make explicit one of the factors differentiating this object from others and making it a distinctive thing of its kind. For example, we may say, "The Andes Mountains are the highest in the western hemisphere." In this statement, from the many things which may be said about the Andes Mountains, from the many perceptional elements with which the name, Andes Mountains, is immediately associated in the mind, we may select the one which, for our purposes, gives the distinguishing mark of the subject. In the fourth type, the mental process, namely that of selecting a characteristic quality from the many associated elements brought into the margin of consciousness at the mention of the subject, is the same as that made explicit in the third type of sentence. But here the abstraction of a quality remains implicit, and mentally there is a leap from this quality to some other class of which the abstracted quality may be considered typical.

The judgment, or, grammatically speaking, the sentence is the declaration of the identity between the subject first proposed in consciousness, and the class or the object suggested by the quality abstracted from the subject and held momentarily in the focus of consciousness as a factor in the recall of this associated object. For example, we may say, "The Andes Mountains form the continental ridge of South America." Here the abstracted idea is the notion of the height of these mountains, and the fact that they constitute a table land. This idea, suspended in consciousness, suggests the larger idea of continental ridge, and it is only the latter which finds expression in the sentence or the judgment.

This intrinsic relationship between the first and the second type, and between the third and the fourth type, is an added reason why the grouping should be that suggested in the course of study rather than one based upon what, at first sight, seems a more natural sequence.

The relationship between the sentences of the first and of the second type suggests the method that should be adopted in the study of the second form. The motive given to the children should be the desire to secure variety in their expression. The general ideal set for them by the teacher is that of avoiding monotony. It may be expressed in some such statement as, "If we were always to use the same kind of sentence, people would become tired of listening to us, or of reading what we have written. If we want them to be interested, we must use different ways of telling our thoughts to them." Examples may be given by reading from the reader or some other book within the actual experience or easy comprehension of the children, such quotations as will show where sentences in the passive form have been used to secure variety.

The class may be led to note the relief from monotony secured by this alternation of form. The next step may then be to take numbers of sentences from those already given

by the children in their study of the first type, and to change them into sentences of the second type. The application of this work may be to the written compositions of the class. As has already been suggested, these compositions may be kept in composition books, or, if the themes are written on separate sheets of paper, the work of each pupil may be kept in a separate envelope. One period may be devoted to having the children look over their compositions, select sentences which are of the first type, and, where they think it would add to the effect, change the form. It may be objected that this kind of work will result in the production of a correction paper which will be anything but neat. There will be interlineations, erasures, etc. This is very true. But, after all, the aim is not to keep immaculate the written work of the children. At a later time it may be advisable to rewrite the compositions of the children if corrections have been made, the purpose then being to turn out a clean copy.

The formal drill in the study of this type should include the changing of sentences from the active form to the passive form, and *vice versa*. The technical words, *active* and *passive*, need not be given to the class. With the brighter group of pupils, however, there is no harm in giving these terms, and in requiring their use. It is just as easy for a class to refer to a sentence of the first type as a sentence in the active form and to a sentence of the second type as a sentence in the passive form, as it is to have the class say that the former tells what things do, and the latter, what is done to things. Even if the technical terms, however, are given, it is essential, if we are to form the immediate association between the thought in the mind of the pupil and the sentence in which that form finds expression, to use the more descriptive terms in all the early steps of the work.

In connection with this study, the teaching of important plural forms of nouns may be required. This will carry with it a review of the exercises on correct forms of expression which

were given in the work of the third year. The object here should be to focalize the attention of the class empirically upon concord of subject and predicate. Where, in the study of the sentences of the first type, the drill calls on the children to complete the sentence, the first question asked by the teacher should be, "Must the thing that we are talking about be one thing or more than one?" A study of the form of the verb will show whether a singular or plural subject is called for. Similarly, when we have a subject given, the first question should be, "What kind of word must we use? One that tells what is done by one thing or one that tells what is done by more than one thing? What form of the verb must we use?" This kind of exercise will give an immediate application of the drill on correct forms of expression, and will, moreover, afford an opportunity for an intelligent review of what has been taken up in earlier grades.

Fourth Year — Second Half

The study of the sentences of the third and fourth types should, in a general way, be conducted by a method similar to that suggested for the first two forms. Since the general nature of the idea expressed in the third type of sentence is different from that of the first, the mode of approach will be somewhat different. In this type, the essential idea is descriptive. The sentence is the expression of a judgment regarding an object present to the senses or recalled in imagination. The first work may, therefore, be the formation of sentences descriptive of objects presented to the class. It would be well to establish some sort of correlation between this work and the study of the model in description. The teacher should place emphasis upon the choice of suitable adjectives.

A distinguishing mark of good style is the ability to choose words which are at once specific and suggestive. On the one hand, the adjective should be so aptly chosen as to bring to the

mind of the reader a definite picture of that phase of the object which it is the intention of the writer to convey. On the other hand, the adjective should be so chosen that it is, to a certain degree, characteristic of the object in connection with which it is used, so that the adjective itself will recall the name of the object. It will be found that the tendency of the children at the beginning will be merely to give any kind of descriptive word without much regard to its force or suitability. It should be the aim of the teacher to develop the feeling that there is but one adjective which is the inevitably right one, and to encourage the children to reject all suggested words until the exact one has been given. In order to make this idea clear to the class, the teacher may find it helpful to present good illustrations from standard authors.

At times, it will be found valuable to carry on a lesson or a series of lessons analytically. The teacher may prepare for the children copies of excellent models, or a passage may be selected from a reader or from some other text book for study. The class may then be called upon to go through the model or the selection for the purpose of picking out those sentences which tell what the qualities of things are. In a little while children should be able to separate such sentences into the two parts; one, giving the name of the object, the other, its quality. The teacher who takes up this work will undoubtedly discover that sentences of this type usually require the use of a copula. Once more it must be emphasized that the technical names are not to be given to the class. In fact, it is not desirable that they should be used by the teacher. This, however, is no reason why the teacher should not effect improvements in method because of her knowledge of the larger truths underlying the work of the children. The sentence containing a copula is really only the amplification of a purely descriptive subjective statement. Thus the sentence — "The house is beautifully decorated" — really is the expression of a judgment based upon the percept

of the beautifully decorated house. It will, therefore, be a valuable exercise for the teacher to give to the class merely the expression of a number of such perceptional judgments; that is, the names of objects with descriptive words telling what that object is like, and what its distinguishing or characteristic marks are. The work of the children may be to take this statement and expand it into regular sentence form. In this way, without the use of any technical language and without any attempt to have the children go through the steps of parsing, we are building up empirically in their minds the notion of the attribute.

The application of this study to the work of the children will be twofold. In the first place, the teacher may call for a more careful choice of the adjectives by the children. In the second place, it will be noted by reference to the course of study that the drill on correct forms of expression includes a study of comparatives and superlatives. While the idea of comparison need not be taken up technically, the word "*compare*" should be made familiar to the children. Drill on the right forms of the comparative and the superlative, the avoidance of double comparatives and double superlatives, and the use of the comparative when but two objects are considered, the superlative being reserved for more than two objects: — all these are practical applications to the speech and the writing of the children, and furnish opportunities for reviewing the study of the third type of sentence.

The entire class may not be able to grasp the rules that the comparative always implies an exclusion while the superlative involves an inclusion of objects. This concept is difficult and is in most cases beyond the comprehension of the child in the fourth year. Such instruction, however, may be given to the pupils of the brighter group. It will be found that at every stage of the work it is advisable to establish a minimum of the subject matter to be covered so that the teacher may know just how much knowledge should be gained by the children if they

are to be fitted to take up the work of the next higher grade. On the other hand, it is equally advisable to reserve certain features of more intensive study so that the brightest children may have an opportunity to exercise their full powers on their work. A test should, however, be restricted to the work covered by the entire class.

For the study of the fourth type it is unnecessary to add many suggestions to those already given. The teacher should bear in mind what are the psychological elements involved in the judgment expressed by a sentence of this type. Wherever the children are showing a tendency to give a sentence that does not carry much thought with it, the teacher should call upon the pupils to state what was the quality of the subject which caused the pupil to identify that subject with the class in which the subject has been placed by the judgment expressed in the sentence. Thus, in "the man is a hero," the notion of *bravery* should be shown to be the common quality. If this kind of formal work does nothing more than direct the attention of the children to the intimate relation between the thought in the mind of the speaker and the form of the sentence, it will have accomplished its purpose.

Fifth Year — First Half

The new work for this grade may be made the analysis of the sentences into the logical subject and the logical predicate. In the higher grades, where this kind of work is usually taken up, most teachers use the term "logical subject and logical predicate"; and later, when the subject word or the predicate verb is selected, they refer to these as the "grammatical subject" and the "grammatical predicate." As a matter of fact, the word *logical* means absolutely nothing to the child. It may be questioned whether the average teacher knows why the word *logical* should be used. The isolation of one particular word from the subject and one particular word from the predicate is

a purely technical process made valuable only by the exigencies of the study of grammar. For the children that which they are thinking about and talking about is the subject and that which is said about this thing is the predicate. These words should therefore be used. Some teachers may choose to add *complete* and refer to the former as the *complete* subject and to the latter as the complete predicate. There is no objection to such use. The word *complete* carries with it a certain definite idea usually grasped by the children.

But the mere analysis of the sentences into these two parts is, after all, only an analytic process. The sentences, it is true, may come from the compositions of the children, from their speech, and from the subject matter of their reading. This, however, is fulfilling only one of the two conditions that we have set forth as necessary to all successful work. The second is that the principles developed should find immediate and ready application to the language expression of the children. Of course, the correction of sentence structure such as was taken up in the fourth year should be continued. Violations of the law of sentence unity should be corrected and the reasons for the correction may now be given in somewhat more formal and technical language.

This, however, is not enough. The suggestion is therefore made that the teacher take up the topic of securing variety in the introduction of sentences by at times throwing the predicate or a part of the predicate before the subject. The name "phrase" need not be used. After the sentence has been given in the direct form and has been broken up into its subject and its predicate, the teacher may ask whether it would not have been possible to have the sentence begin with some part of the predicate. The application of this work to the written compositions of the children may readily be understood. One of the most difficult things to secure in the written work of children is the breaking away from the direct statement. If this kind

of work is begun as early as the first half of the fifth year, it is possible that at the completion of the course the children will have developed a freer and more flexible style. Furthermore, it has already been suggested under the heading of "Drill on the Correct Forms" that in the first half of the fifth year there should be a study of a few of the more frequently misused prepositions. From the fact that the children will be compelled to concentrate upon these words, it will be easier for the teacher to have the children select the proper phrase, and make it the introducing element in the sentence.

Fifth Year — Second Half

We have already set down as one of the fundamental principles in the teaching of formal grammar that the progress should be from the whole to its parts. That is to say, from the complete thought and its expression in the form of a sentence, gradually through intermediate forms to the study of the word. In the first half of the fifth year we have suggested that the sentence should be broken up into its larger units; namely, the subject and the predicate. In this half of the year the division is somewhat finer.

The first work may be to break up the predicate into the predicate verb and the complement. The first step in this work should be drill in naming the predicate verb as such. Numbers of sentences should be given and the class called upon to divide each sentence first into subject and predicate, and then to underline the word or the words expressing the action. The drill on this may be extended over a number of lessons until the entire class has become proficient.

The next step is to provide for that portion of the complete predicate which is left after the predicate verb has been isolated. A number of sentences may be written on the board or read from the text book, and the attention of the class directed to the relationship existing between the remaining words of the predi-

cate and the predicate verb. Two general classes should be established. The first will include those words which in some way change the meaning of the predicate verb. These may be called the modifiers. All other parts, the class will learn from observation and inference, in some way complete the idea expressed by the verb. As a result of our analysis up to this point we have selected the complete subject and the predicate verb, and have placed the remainder of the predicate in one of two classes, either modifier or complement. It may be necessary to carry on this general analysis for several weeks. At all events, it must be remembered by the teacher that success at every later stage in the teaching of grammar will depend upon the accuracy with which this selection is made.

The third step in the analysis may be the breaking up of the complement into two classes: first, that kind of complement which tells something more about the subject, and secondly, that kind of complement which receives the action expressed by the predicate verb. The appropriate names should be given to the two kinds of complements, and the first kind should at once be related to the third and fourth types of sentences studied in the fourth year.

Application may be made at once to the correct language expression of the children. The motive may be furnished by giving to the class a sentence such as, "It is me." Then after the teacher gives the correct form, and says that it will be the aim to find out why one is right and the other is wrong, the children may easily be led to see that where the complement means the same as the subject, that word should be used which would have been found in the subject itself. The teacher will see that in this lesson, as with every lesson involving the study of case, the first sentences should always be those requiring the use of pronouns. It is only with the pronoun that the change in the word itself shows the inflection.

When the fact has been properly impressed upon the children

that when the complement means the same as the subject the word used in the complement should be that word that would have been used as the subject, all other forms may be disposed of merely by the method of logical exclusion. That is, where the complement does not mean the same as the subject we should not use that word that would have been used as the subject. This will give a sort of reason for the correction of the error. "He told you and I what to do."

It is probable that this work will be completed about the middle of the term. The next step may be the further analysis of the subject so as to isolate the subject noun. The extension of this work to the formation of sentences that have compound subjects, together with the study of the concord of the verb with a compound subject will follow very easily and will find ready application in the correction of errors made by the children. Furthermore, the study of the punctuation of words in series, which should be taken up in the dictation lessons, will grow naturally out of the study of the compound subject or the compound predicate.

Technical names for the various complements need not be taught in this grade. The children have not yet become acquainted with the term noun, adjective, pronoun, and, therefore, we cannot speak of predicate adjectives, predicate nouns, predicate pronouns, and the like. It may be found advisable to use the terms, attribute and object, respectively, to denote the two kinds of complements taken up in this work. All the sentences should be of the conventional type; that is, they should not involve any of those unusual forms, the study of which calls for concentration and technical knowledge beyond the powers of the children.

Sixth Year — First Half

In the work of this grade practically the most important part may be made the development of the definitions of the parts

of speech. The general principle may be briefly stated. All development in grammar should be the result of an inductive process based upon many examples given by the teacher and drawn from the regular written or spoken language of the class. All analysis should be taken up as deductive work. In order to illustrate what is meant by the inductive development of the definition of a part of speech, we shall use a lesson on the adverb given by Bagley in his "Educative Process" under the topic of the inductive development lesson. We shall, to a large extent, use his language, adapting only slightly here and there. In his lesson, Bagley has followed faithfully the five formal steps of the regular Herbartian lesson.

The preparation for the series of lessons, the object of which is the development of the definition of the adverb, should consist of the definitions of other parts of speech already studied with special emphasis upon the adjective and the verb. This naturally makes it a matter of great importance to select the right order in the development of our parts of speech. The simpler ones, such as the noun, the pronoun, and the verb, which represent substantive states of consciousness, should, of course, be taken up first and should grow out of the actual objects or acts of which they are the language symbols. The first of the modifying parts of speech to be studied should be the adjective, and the preparation here should be the reference to the third type of sentence, the condensation of this sentence into a mere description of the object as a percept or an image. From this point, the presentation and the formulation of the definition will be simple.

With the adverb, then, we should first review what has already been taught about the adjective. There should be a recall of the analysis of the complete predicate such as was taken up in the second half of the fifth year. The teacher should once more review the difference between the complement and the modifier. As results of this review certain ideas will have been made clear

to the children. First, the notion of the adjective; secondly, the isolation of the verb; and thirdly, the classification of certain parts of the predicate as being not complement but modifier.

The dominant method of this step as with all inductive development lessons is that of questions and answers. The teacher should use well directed questions which will suggest rather than tell. For the development of the adverb the questions will probably be rather formal. For example, the teacher will point out the verb to the class and will then ask, "What does this word do?" "What part of speech is it?" "Define a verb." She should then point out an adjective. "What does this word do?" "What part of speech is it?" "Define an adjective." "What do you mean by the word *modifier?*" "What part of the predicate is left after we pick out the predicate verb?" "What does this part do?" The class will say that the remaining part of the predicate modifies or changes the meaning of the predicate verb, and will make the statement, "The rest of the predicate comes under the class of modifiers." Up to this point the preparation should have brought out the facts: (1) that the adjective is one form of modifier and that it makes clearer the meaning of the noun or pronoun; (2) that we have a word or a number of words which make clearer the meaning of the predicate verb; (3) that we know these words to be modifiers of some kind but that we do not know what name to give to these modifiers.

The statement of the aim will be in some such form as, "The adjective makes clearer the meaning of the noun. What kind of word makes clear the meaning of the verb?"

Then comes the presentation. The actual facts should be brought out by a study of sentences containing adverbs. They may be written on the blackboard with blank spaces which the children are asked to fill in with words that make the meaning of the verb clearer, or the teacher may write complete sentences containing adverbs. The pupils, having disposed of the other

words, may be led to say that the adverb does for the verb what the adjective does for the noun.

In the third step, that of comparison and abstraction, the facts revealed in the second step should be compared with one another. In the presentation, attention has been called to a new class of words. The teacher asks, "What do all the words that we have just pointed out do?" "Are they like any other class of words that we have studied?" "How?" "In what respect do they differ from adjectives?" "Look at them again." "In what respect does the first one help the verb?" "The second?" and so on, care having been taken that the examples supplied illustrate place, time, and manner of action, interrogation, and cause.

In the fourth step the generalization will take the form of a definition. "Any word used to modify the verb by answering the question how, when, where, etc., is called an adverb." The definition should be given in the inductive form. Frequently one meets with a definition like, "A noun is a word used as a name." In the mental process preceding the actual definition, the first step is the recognition of the function of the word in the sentence. The second step is a comparison of that function with the functions of different parts of speech already studied. The third step is the identification of the function of the particular word with the function of some part of speech, and the last statement is the judgment that this word is a noun, a verb, an adjective, etc. It is, therefore, more consistent to have the children first give expression to what is the first step in their mental process. "This word is a word used as"—etc. "Therefore, this word is a noun, an adjective," etc. If this kind of definition is carried on consistently throughout the course, it will be found that the number of ridiculous errors made by children in parsing will decrease.

In the fifth step of the inductive lesson, the application will naturally concern itself with the identification of adverbs in

given sentences. This in turn will prepare the pupil for a succeeding lesson on the extension of the definition to cover the modification of adjectives and of adverbs.

What has been said here regarding the form of definition to be used applies with equal force to all steps in the process of analysis and parsing. When the children classify a sentence, the statement should not be, "That the sentence is declarative because," etc., but it should be, "This sentence expresses so and so and therefore it is a declarative sentence." One of the ends that will be secured by this kind of statement will be that the first object of attention for the children will be the idea expressed in the sentence or by the word, and the early recognition of the fact that all parsing grows out of the idea expressed through the functioning of the word.

Reference to an ordinary text-book of grammar will help the teacher to find application of the study of the parts of speech to the correction of errors in the language of the children. It is, therefore, easy to make the work practical. For example, when the adverb is studied, errors should be taken up which involve the use of the adverb instead of the adjective and of the adjective instead of the adverb. A still further application could be made by calling upon the children to correct similar errors in their written compositions.

Sixth Year — Second Half

The study of phrases may be begun in this grade, and should be approached from the study of the compositions of the class. As has been remarked in another connection, probably the most frequent error to be met with in the composition of the elementary school child is the almost unbroken monotony in the opening of the sentences. It is a rare thing to find a child who in spontaneous work makes frequent use of the phrase for the purpose of securing variety in the introduction. The motive presented to the children should be the attempt so to place the

phrase as to keep up the interest of the reader and to prevent fatigue. The teacher should refer to the fact that there are different sorts of elements of a sentence which may be used for the purpose of getting this variety. She should first make use of the knowledge already gained by the children regarding adverbs. It will frequently be found that the adverb when itself emphatic may be placed at the beginning of a sentence to heighten the effect. When the idea of transposition for the purpose of securing emphasis or variety has been well grasped by the class, the teacher may then suggest that it is time to take up the study of another useful element in this kind of work. This gives the motive for the study of the phrase.

Naturally, the first study should be from sentences in which it is easy to pick out the sought-for group of words, and comparatively easy to classify the phrase according to its function: that is, by finding out what part of speech the phrase modifies or what function it performs in the sentence. It will be found advisable to take up the study of the phrase and to complete the classification before the use of the phrase as a device to secure variety is taken up with the class. This positive value of the study of the phrase, however, should not cause the teacher to lose sight of the corrective value. That is, in the syntax work the class should study some of the forms where ambiguity or humorous twists of thought are effected by the misplaced phrase. A valuable exercise is to give a sentence containing a large number of phrases all thrown together in hap-hazard fashion, and to call upon the children to rewrite the sentence, arranging the phrases properly. It would be well to use this for seat work and to select for the exercise sentences from some text-book in the hands of the children. The test of the children's work would then be to compare the sentence or the paragraph as finally constructed by them with that part of the text to the approximation of which they should in some degree have succeeded.

In the study of the classes of the parts of speech it is only

occasionally that one can find an immediate application. For example, in the study of the two classes of nouns, the proper noun of course will give to the children a reason for many of the rules of capitalization which they have studied. While there is no immediate value to the children in the classification of pronouns, this part of the work may be made practical by taking up certain of the rules of concord and of syntax. Since inflection is to be studied, and inflection involves the study of person, number, and case particularly, it will be a simple matter for the teacher to find in the speech and the written work of the children sufficient examples of errors in the use of the proper case and the like, to furnish a motive for study. The approach should always be through the study of the pronoun, and particularly of those pronouns the form of which readily shows by its change that different cases or numbers have been used. For the most part, these errors, it will be found, have been taken up in the earlier grades under the head of Drill in Common Errors. It is, however, in this grade for the first time that the children are led to state the principle which underlies the correction. If the drill in correct expression has been steady and intelligent, the habit of using the correct form should now be fixed. The method we are employing is merely an illustration of the general progress of all habit formation; namely, that the act is performed as a result of superimposed authority, that the act becomes automatic through repetition, and that, finally, the act is rationalized and made the application of a broad principle.

Finally it may be suggested that the study of the conjunctions should be restricted to conjunctions as connecting words and phrases.

All the sentences through the sixth year should be simple.

Seventh Year — First Half

The extension of the study of grammar in the first half of the seventh year is one that applies merely to the amount of ground

covered, not to the kind of work done. The clause, which may here be taken up, should be approached with the same motive that was supplied in the study of the phrase. By far the most important part of this grade work, however, is the exercise in the contraction of sentences. The material for the first exercises should be supplied by the teacher, but it will be found valuable after a certain amount of drill has been given to the class to have the pupils apply to their own compositions what they have learned regarding the modes of contraction. In this grade and in those which succeed it the amount of application which it will be possible for the children to make is so great that it may be found advisable to have pupils retain in their possession the envelopes holding the compositions of the preceding term. These will be valuable not only in furnishing a basis for comparison but also in giving the children a standard whereby to measure their own progress.

The study of the active and passive voices of the transitive verb may be referred to the study of the first two types of sentence taken up in the first half of the fourth year.

Seventh Year — Second Half

A general review may be given in this grade, dominated by the idea of making the children familiar with the purely formal side of grammar. Analysis and parsing as such, together with the study of declensions, conjugations, and the like, should take up the work of the entire term. It must be remembered of course that at no time should the application step be lost sight of. Children should never be allowed to feel that grammar exists as a subject entirely apart from their regular speech. On the other hand, if we are to give the child a foundation which will be of value to him in his study of another language, such as German or Latin or Spanish, which may be taken up in the last year of the course, we must make him thoroughly familiar with the terms that it will be nec-

essary for him to use when he comes to study the grammar of that language.

Eighth Year

In the eighth year a further systematic review of the subject may be provided, this time, however, according to topics, and also for the teaching of the use of the grammar as a book of reference. The teacher should present an analysis of the sounds of the English language with some treatment of how the organs of the mouth should be placed for correct utterance. There should be a rapid review of the most common rules of spelling. Where children make mistakes in their spelling, mistakes, that is, which come under the few rules our language can boast of, the teacher may call upon the child to refer to a text-book. Rules for the formation of the plural and of the feminine, together with the study of etymology, may be studied. Children who make errors coming under these heads may be shown how to get at the appropriate place in the grammar text-book where the correct form or the rule may be found. It will be necessary to have a class study the principal parts of many of the irregular verbs directly from the text-book. The review may include all the important rules of syntax based on the study of formal grammar.

Throughout this year, the teacher's correction of compositions should consist altogether of the mere indication in the margin of the principle that has been violated. The child should look up the principle in the text and should not only make the required correction but may also write the number of the section or the page of the text-book in which will be found the statement of the law which was violated. In order to make this correction work effective, it will be found in the first half of the eighth year that one point in particular may be emphasized each week in the correction of the compositions, with a view to having a recapitulation of the most important topics by the end of the term. In the last half of the eighth year, the children should

be ready to detect errors in any part of their work without much guidance from the teacher. A suggested mode of review for this study in the first half of the eighth year is here given.

First week — The correction work should be centered upon the sequence of topics in the paragraphs. This will call for careful study of the outline. It may be said that this is a study not of grammar but of style. It is true that if the children made any errors in this particular it would be difficult, if even possible, to select any rule in the grammar text-book which has been violated by the faulty arrangement of the topics. On the other hand, however, what we gain is a growing consciousness on the part of the children that the study of grammar and of the corrections based upon grammar always commences with the largest mass of thought. They come to feel that the idea always is to present to a reader, with a minimum of strain and with absolute accuracy, the thoughts that are in the mind of the writer.

The child should criticize his work from three points of view. In arranging an outline or in testing the value of the development of a composition, the first thing is to be sure you know what you want the composition to end with. It is the final impression that is left in the mind of the reader that determines what effect the entire composition is to have upon him. Every composition should be written because the writer has a distinct message to give. Unless that message can be embodied in brief and telling form, it may as well never be uttered. Therefore, the first direction of the attention should be the essence of the composition as it is to be expressed in the concluding paragraph. The next question to ask is, "What is a good way of opening this composition?" If we wish to have our thoughts reach the field of their real influence, we must be sure to gain the attention of the reader or listener. It is, therefore, a matter of great importance to select the correct method of opening the composition. The third question that should be asked is, "Does the composition proceed in a natural way from the opening to

the conclusion?" If we are sure we have the correct introduction, and even though we feel confident that our final idea is properly expressed, we must be sure that the reader is carried on in so easy and logical a fashion that his attention never wanders.

Second week — The second large topic for correction should be the study of the unity of the paragraph. The notion of the topic sentence should be carefully reviewed. In this grade it may be well to show to a class that it is not necessary to have the very first sentence give the topic of the paragraph. Usually one of the first three sentences should give this, and what the children have already learned as to the right use of conjunctions will help them make their transitional sentences more effective.

Third week — The third topic is the study of the unity of the sentence. The important point to be drilled upon is the fact that a sentence should treat of one idea, should tell all that the writer has to say about that idea, and should not tell anything more. This may include an incidental review of subject and predicate.

Fourth week — The study, which has proceeded thus far from the composition as a whole through the paragraph to the sentence, should now proceed to clauses. In a general way the errors will be of two kinds. The fourth topic takes up the first of these kinds; namely, errors in position. Four principles may be developed with a class and may be further enforced by reference to the text-book. First, the principle of clause reference; namely, that there should never be any doubt as to what a clause relates to. Secondly, it is possible to keep clause reference clear without putting a clause immediately after the word modified. This is particularly true of the adverbial clause, though it is less true of the adjective clause. This principle will at once lead to the third; namely, that a clause may be placed first for the purpose of getting variety in the introduction of sentences, and secondly for the purpose of

maintaining interest until the end of the sentence is reached. Fourth, when a clause is not of great importance it may be put in a parenthetical construction. The examples that are given of this kind of construction should be carefully selected by the teacher since it is the use of the parenthetical construction with too great freedom that is the cause of most obscurities in the compositions of the children in the secondary schools.

Fifth week — The topic is the second which grows out of the study of the clause. It was said that the study of the position of the clause is the first of the two topics. The second is the distinction between *who* and *which* and *that*. It is probably too much to ask a class fully to grasp the idea of the restrictive and the additive pronoun. It is possible, however, to have any average class understand the fundamental idea. Whenever the pronoun *who* or *which* is used, ask yourself whether you can use *and he* or *and that* instead of *who* and, *and it*, or *and that* instead of *which*. If you cannot use this equivalent expression, then use the word *that*. The pronoun *that* is used whenever you want to distinguish the object you are speaking of from something else. The pronoun *which* is used when you wish to give some additional information about the word modified by the "which" clause. In the sentence, "I saw the boy who was sitting at the desk," there is but one boy thought of. "I saw him," and "he was sitting at the desk." When I say, "I saw the boy *that* was sitting at the desk," I mean that there may have been other boys whom I did not see. I am speaking only of the one "that was sitting at the desk." In this connection, also, there should be a review of the use of the relative pronoun in the objective case, even in the instances where it is separated from its governing word.

Sixth week — The topic in a way grows out of the study of the clause although it refers more definitely to the study of one specific part of speech. It takes up all specific conjunctions.

It will be found that children make too constant use of what we may call the "stock conjunctions." It is not that these more specific words are not in the vocabulary of the children. It is one thing, however, for a word to be understood when it crosses one's mental vision and it is quite another to have an active command of the use of that word. It is for the purpose of gaining this second kind of control that this topic is introduced. Pupils should be led to use *however*, *nevertheless*, *still*, and other conjunctions which denote finer shades of distinction.

Seventh week — The subject is the study of phrase reference. The method followed is to a large extent that which was taken up under the subject of clause reference.

Eighth week — The work bears the same relation to the seventh that the sixth does to the fifth. It includes the correct use of prepositions. It will be found, however, that the text-book will give examples not alone of prepositions, the correct use of which is a matter of judgment, but also of those which are demanded by conventional usage. For instance, the use of *between* when we are speaking of but two, and of *among* when we speak of more than two, and the larger principle which calls for such a preposition after a derivative which contains a prepositional prefix as is implied in the prefix used in the formation of the word. For example, we say *compare with*. When we say *compare to* we use the unexpected preposition because we wish to give an entirely different color to our meaning. We say "sympathy *with*" and the other expression, "sympathy *for*," which, at first declared incorrect, has now come to have the stamp of approval from some of our best writers, and which has gradually grown to carry with it the idea of pitying condescension rather than mere *fellow feeling*, which is implied in the expression "sympathy *with*." A study of the chapter on etymology in any good text-book will show that the preposition which comes after a verb or a noun is in most cases that implied in the prefix used in that verb or noun.

Ninth week — The concord of the verb and the subject should be studied. This will call for a review of the rules to be found in any book on the number of the verb when the subject is singular, when it is plural, when we have several subjects connected by *and*, or singular subjects connected by *or*, when we have collective nouns which at times convey the idea of singularity and at other times the idea of plurality, and so on. In addition there should be careful study of the construction where the subject is singular and is followed by a phrase, the principal word of which is plural and immediately precedes the predicate. The tendency in all such constructions is to use the plural form of the verb, the mind being more influenced by the close proximity of the principal word of the prepositional phrase than by the actual relationship between the true subject and its predicate. Thus a composition may contain such an expression as "One of us are going to," etc. This particular form should be studied carefully and the reason for the correction should be discovered by the pupil after reference to the text-book.

Tenth week — This should be given up to a study of the concord of pronoun and antecedent. Most of the material for this study can be got from the study of the text.

Eleventh week — The topic may be the study of the "hanging participle" as we may call it; that is to say, the error which is involved in a sentence of the type, "Entering the room, a beautiful statue of Jupiter was seen." While it is possible to find the correction of this error in the ordinary text-book, it may be well to give the class this rule: *When using the construction which we shall call the "hanging participle" construction, make sure that the subject of the main verb is the name of the person or animal doing the action implied by the participle.*

Twelfth week — We may take up the study of an adjective and the adverb. Here practically all the work can be given directly from the grammar text-book.

The next three topics deal with the verb, the thirteenth having reference to the correct use of the past and the perfect tense, the fourteenth to tense-sequence, and the fifteenth to the right use of *shall* and *will*. Here, as with the study of the adjective and the adverb, the principles may be learned by the children through independent reference to the text-book.

The last four topics have reference purely to form, and while they constitute an important part of the correct expression of thought, they are not usually included under the study of grammar. Any good grammar, however, contains the rules for the correct use of these forms and the pupil should learn how to find in the text-book rules which will set him right whenever he is in doubt. In the sixteenth week the class may study the period, the interrogation point, the exclamation mark, the semicolon, the colon, the dash. In the seventeenth, the proper use of quotation marks. In the eighteenth, the study of the semicolon as distinguished from the comma; and in the nineteenth, the study of the comma to separate words in series.

This suggested review of the grammar from the standpoint of the errors that may be made by children in their compositions and for the purpose of training the children to an intelligent use of the text-book, has been a consistent development from the study of these errors growing out of the conception of the composition as a whole through the study of the paragraph, of the sentence, of the clause, of the phrase, of concords, and of individual words to those purely formal elements which are a feature only of written work.

Summary. — The work in grammar should grow out of the spoken and written work of the pupils, and should find its immediate application in the correction of errors to be found in their compositions and in their speech. A principle in grammar is a short cut in correction. The motive constantly appealed to should be the desire of the children to improve their earlier composition work and to rationalize the corrections suggested by the teacher. All approach to

study of the elements of a sentence should be from the side of the function of the word or words. The thinking done by the children in developing a principle in grammar is as important as the memorizing of the principle itself. Hence, the method of development should always be inductive. In addition to reviews based upon different aspects of the subject, all the topics may be gone over once more in connection with a graded course in the correction of compositions. A suggested course, logically graded, follows:

1. Sequence of topics in the composition.
2. Paragraph unity.
3. Sentence unity.
4. Position of clauses.
5. Restrictive and additive clauses.
6. Conjunctions.
7. Phrase reference.
8. The use of prepositions.
9. Concord of verb and subject.
10. Concord of pronoun and antecedent.
11. The hanging participle.
12. The adjective and the adverb.
13. Tense.
14. Tense sequence.
15. Shall and will.
16. Punctuation as between clauses and sentences.
17. Quotation marks.
18. The semicolon as distinguished from the comma.
19. The comma.

The last four topics which are concerned mainly with form should be taken up in connection with the grammatical relations which they are intended to indicate to the eye.

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THE aim of this index is to enable a teacher of any grade to refer easily to those sections of the book which will help her in her class work.

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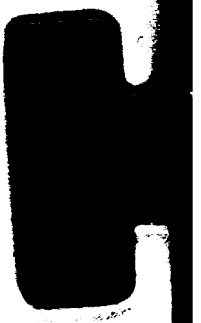

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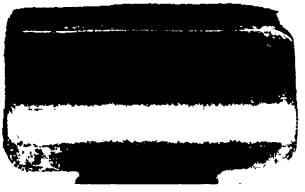
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